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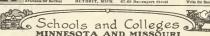
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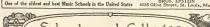


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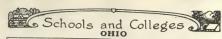
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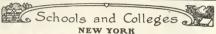
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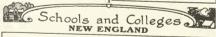
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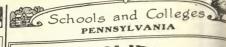
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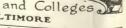
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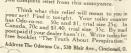
has the power of creating a new world of nappiness and in the closeness of adily association it gathers only added value with the years. The Stelmay established the world's standard many years ago, and is exquisite tone and perfect mechanism are still unexcelled. Today, as then, it is the choice of master musicians and music lovers the world over, be-cause of its undisputed superiority.

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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for its ate arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to have one to the publishers are pleased to have one to the publishers are pleased to have one to the publisher of the publisher o

A new grand opera company, known as the Philadelphia Grand Opera Company, will commence performances at the Academy of Music in the Quaker City on December 18th. The admission will be at popular prices.

Enex Rexyon died recently at his home in Green Bay, Wisconsin. He was a poet and writer upon horiculture of national distinction. His best-known poem was "Silver Threads Among the Gold," which Danks set to music. Rexford was an able organist.

THE unprecedented subscription sale of seats for the Danmosch Orchestra Concerts at Acolian Hall, New York, has necessitated the giving of autother series of ten concerts at Carnegie Hall. The seats for the first series are virtually sold out.

THE lawyers are now coming in for their fees for their services in settling the estate of the late Lillian Nordica. The gentlemen of the bar asked for \$30,000.

Winnipeo, Canada, supports a thriving Men's Musical Club of one hundred and fifty members. The club occupies permanent clubrooms, and extends a welcome to musicalms or music lovers who may be passing through the city. The well-known basso, R watch althis, is one of the vice-presidents.

THE famous Bach Choir of the Bethlebens recept the Invitation of Inc. New York Part of the Invitation of Inc. New York and the Invitation of the New York and the Condestra. The choir will sing in Carthebra Choir and the Ordestra of the Condestra of the Condestr

JOHN MCCORMACK has just purchased a Joseph Guarnerius del Gesu violin dated 1742 from the Lyon and Healy collection. The violin was sold for \$18,000. The instrument was once owned by Wieniawska and was used by him as a solo instrument for years. Later it came into the possession of Leonard.

THE BOSTON SYMPHOYN CHELISTRA Is essentially a non-Union orchestra. It may be compiled to become a Union orchestra where the compiled to become a Union orchestra where It appears the stage hands, scene shifters, call boys, etc., belong to a Union. It is experienced to the control of the property of the contro

"ONE THOUSAND organ pieces without any repetition"—that is the record of Hngo Goodwin, A.G.O., organist of the New England Congregational Church of Chicago. This

Abroad

Ban weather caused a loss of \$45 in Saperiment of \$

Auton food har any new areas Institute.

Strains? II Estenspiegel, which was produced as a batter during the second west of the food and the during the second west of the food and the during the second west of the food and the food as a batter during the second west of the projecting difficulty and moderalty. For a perfecting difficulty and moderalty. For a perfect perfect problem from that presented by different problem from that presented by different problem from that presented by the food of the during the different problem from that presented by the food of the during the different problem from that presented by the during the during the different problem from that presented by the during the dur (World of Music continued on page 485)

CONTENTS FOR DECEMBER, 1916

MME, CHRISTINE NILSSON was seventy-five years old on August 25th last. It was com-memorated by a great reception given by her friends. She retired from the operatic stage thirty-one years ago and married Count de Miranda.

Introduced the control of the contro

responsible and over which they had no possible control.

In the control of the c



Musical art, temperament, feeling—fine shades of tone and musical color—are limited only by the instrument through which they are expressed. The real artist must have an instrument responsive to his every mood. The

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fulfills his highest expectations. There are many mechanical reasons for its purity of tone and flexibility of action, but, to the musician, the capabilities of the instrument as a whole, are all-important. To describe the tone is impossible. To hear the tone is to recognize its beauty. To produce such a tone is a masterpiece of piano building.

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THE ETUDE

DECEMBER, 1916

VOL. XXXIV No. 12

Christmas Giving and Christmas Music

HRISTMAS and giving are like the sun and flowers,—inseparable. Many times a year we can hear the parson chant to the jingling obbligate of coins dropping all too timidly in the collection plate.

"It is more blessed to give than to receive,"

but only once a year does it come to us that it is really true. It all comes back with the joyous carols, the sweet aroma of holly and fir,—the glorious spirit of Christmas love.

The best part of Christmas is the joy of giving, the secret pleasure of making others happy. That perhaps is another definition of love,—real love. "It is the will and not the gift makes the giver" proclaims Nathan der Weise. A Christmas of real giving should be planned weeks ahead to be properly enjoyed. Away with the churl who turns up his nose at Christmas giving,—who has fallen to the depths of thinking that it is merely a "give or take" matter. Let him beware! His Christmas Love is flickering out,—his torch of human sympathy is dying. See how wonderfully Lowell puts it,

"Not what we give, but what we share, For the gift without the giver is bare."

Music makers and music lovers shall sit at your feast of Christmas Love. Give, Give, Give! Let your soul go out in as many gifts as you can afford. You will be the richer by every one. This is a philosophy that cannot be gainsaid. Away back in the fourteenth century, the Earl of Devonshire wrote himself an Epitaph, It is well for us all to read it now at this moment when the nations of the world are taking the

beautiful out of life and leaving dregs of blood and tears.

"What we gave, we have; What we spent, we had; What we left, we lost."

How many of the millions of men who have come and gone since the wonderful Christmas dawn at Bethlehem have learned that philosophy too late! The greatest and best in the whole beautiful life-thought of the Son of Man was in giving and forgiving.

Musicians rejoice that music has become an intimate part of Christmas. Nothing less than music could suffice to express the glorious spirit of the day. A Christmas without music would be only half a Christmas.

We know of one family in which the mother steals down to the piano keyboard in the early hours of Christmas morning and wakens the household with the exhilarating strains of Mendelssohn's

"HARK! THE HERALD ANGELS SING!"

When the children tumble out in their "nighties" to see their Christmas gifts, they are told in a few words the old, old story; and Christmas has a newer and higher meaning to them.

A carol might be a fortune to a Crœsus, if it came to him at the right hour. If you can give nothing else, make beautiful music your gift, and the world will bless you.

I give thee all, I can no more
Though poor the offering be;
My heart and lute are all the store
That I can bring to thee.
—Though Moore

Merry, Merry Christmas to All Etude Workers

O that we had at this moment the priceless Christmas spirit of Charles Dickens!—the Dickens who could make you teel his cheery, sympathetic personality fairly bursting through the ink and paper to shake your band and wish you a Moerry Christmas.

The are not able to greet you face to face, but the thousands of Etude readers who have been our friends for years must realize that the bond between them and all those who make the Etude is particularly strong at this form of the first mas Season.

In our present-day elaborate programs of Christmas music the younger generation of music students is fast losing any knowledge of the wonderful time carols of the Yuletide—the old carols, that are so full of beauty, and which posess a ring of gladness that does not

necessarily belong to the hymn. The old carols are statements of the great good tidings and seem to act spontaneously upon the emotions, and the earliest ones, according to historians who speak of the angels' song on the morning of the Nativity as the first Christmas carol, date back to the birth of Christ.

"There was weeping, there was wo,
For every man to hell can go,
It was litel merrie tho',
Till on the Cristemas Day."

The simplicity of this verse conveyed to our fore-fathers the fact that some great good thing had hap-pened, as no learned person of their time could better tell. Many of these early carols were to the Virgin Mary, and the last verse of one which is little known reads:

"Moder and maiden
Was never non but sche;
Well may swich a lady
Godes moder be."

A beautiful old carol set to beautiful music is popular yet in some parts of Devonshire, England, and is sung always on Christmas day:

"Tell us, thou clear and heavenly tongue, Where is the Babe that lately sprung? Lies He the lily banks among?

Or say if this new birth of ours Sleeps laid within some ark of flowers, Spangled with dew light; thou canst clear All doubts, and manifest the where."

"Declare to us, bright star, if we shall seek Him in the morning's blushing cheek. Or search the bed of spices through To find Him out?"

Among the Harleian manuscripts in the British Museum is an old carol that strikes the notes of simplicity, wonder and gladness which are essentially characteristic of the carol;

"When Christ was born of Mary free, In Bethlehem, that fair citie, Angels sang with mirth and glee In Excelsis gloria!

"The King is come to save kinde (mankind) As in Scripture so we finde, Therefore this song have we in minde In Excelsis gloria!

"Then, Lord, for Thy great grace Grant us the bliss to see Thy face, Where we may sing to Thee solace In Excelsis gloria!"

Make Your Circular Hit the Mark

By A. T. Granfield

Gr out small, attractive, "to-the-point" circulars. (Your picture on them will bring no pupils.) State your terms for lessons, where and with whom you have studied, and give general information about your work but make it brief. Don't overload it. Terse sentences are always understood—and generally valued.

Many circulars of music teachers are hopelessly bad from the business standpoint. They indicate that the teacher has considered his personal vanity before he has considered his business interests.

Remember that a circular is solving more than a means of selling your services by nocans of print. Popple have no desire whatever to read newspaper, poff, about you unless they prove that your services are especially valuable as a reacher. Puffs are too easily secured. In some papers they may be had for the price of an advertisement. The public is coming to know this and refuses to be fooled any longs.

Olden Time Carols of Merry Christmas

By Addie Farrar

The ending of each verse of the old carols with a Latin line was a common custom, and another instance of this is found in the Sloane manuscripts of the museum in a carol which contains this verse:

"Men and chylde bothe old and ying Now in His blysful comyng, To that chyld mon we syng Gloria tibi Domine."

Another beautiful but later instance of this notion is

"Christ was born on Christmas Day, Wreath the holly, twine the bay, Christus natus hodie.

"He is born to set us free, He is born our Lord to be, Ex Maria Virginie,

"Let the bright red berries glow, Everywhere is goodly show, Christus natus hodie

"Christian men rejoice and sing
'Tis the birthday of a King,
Ex Maria Virginie."

A fine old carol sung in the villages of England when the Christmas waits went from door to door begins:

> "A Child this day is born, A Child of high renown, Most worthy of a sceptre— A sceptre and a crown

"Noels, noels, noels, Noels sing all we may, Because the King of Kings Is born this blessed day."

A noel is literally a birthday song, and in the days of old France these noels were very popular. The word in its original form is to be found in some of the old manuscript carols of the time of Henry VIII.

The original manuscript of the old and famous carol or hymn. Christians, Attack, Salute the Happy Morn, hangs in the Grand Library, in Manchester, England, and is in the Author of the

One of the favorite carols of the waits of the old English Christmas, which was usually sung in front of the manor house, runs:

Etude Day Page

Owing to the unusual number of special features in this Christmas Issue of The Etude, our page, known as Etude Day, is omitted in this number. It will be continued in January. We desire to take this opportunity to thank Etude friends who have written us enthusiastic letters about the page.

"Earthly friends will change and faller, Earthly hearts will vary; He is born that cannot alter, Of the Livoin Mary.

Of the I iran Mary,
Born to-day, raise the lay;
Jesus Christ its born to sufer,
Born for you, holly steel,
Jesus Christ was born to gover,
Jesus Christ was born to gover,
Born a king, any wordsh bring;
Jesus Christ was born of Mery,
Born for all, born for oil;
Jesus Christ was born of Christman
Well befall hearth and sair

Wynkyn de Worde, Caxton's assistant and success
in 1521 printed the first collection of care who, and ois
only a fragment is in existence, a bit which other
the celebrated Boar's Head Cared, which the collection
at Queens Cellege, Oxford, on Chrismas Dry is
many years. Later on several published
together the old carols, and in the early days of year
Victoria the old carol, ever green, God and of the
gentlemen, that we all know so well, along with other
was sold by hawkers, who traveled the company
and the desired the collection of the collection

One of Herrick's carols, which was sung before the king, Charles I, by the Royal Chapel Choir, is gractic and the music very tuneful:

"The darling of the world has come And fi it is we find a room To welcome Him. The nobler part Of all the house here is the heart. Which we will give Him; and bequeath This hally and this ivy wereath, To do Him honor, who is our King, And Lord of all this revelling."

A quaint and puzzling old carol, of which there are nine verses, reads

"I saw three ships come sailing by.
On Christmas Day, on Christmas Day,
I saw three ships come sailing by.
On Christmas Day in the morning."

The melody of this carol is as ancient as the words

and their special meaning are curious.

Even to-day in our churches on Christmas we card forth that ancient and beautiful old hymn, While shiherds watched their flocks by night, and yet the source of the original melody has never been traced, but is first crude form declares at once its great andputy. What is said to be the first drinking song of Christmas, originally written in Norman Freach, uns

"Lordlings, from a distant home,
To seek ald Christmas are we come.
Who laves our ministrelsy—
And here, unless report betray,
The greybeards dwell; and on this day
Keep yourself wassail, ever gay
With festive mirth and glee."

Locating the Notes on the Keyboard

By Annie M. Taylor

HAVING found it difficult to impress upon my popilis above and below the staff, of the same letter-of both clefs; I devised this plan for exercise.

Cut cardboard an inch long or two inches if desired, and just the width of the keys. Draw on each one the staff. It requires fifty notes, making six sets, one on, above and below, both, bass and treble clf. Place the pupil at the piano and give the cards, one at a time to be placed on the corresponding keys.

Use the notes on the storff first and plate give all in notes the same name and pitch, played on the same ke, appear entirely different to the eye, as in the overalpaping of the notes below the same ke, appear entirely different to the eye, as in the overalpaping of the notes below the treble and above the bass staff. I have used this as a context. Put all the cards in a box or something deep, mix them well and have the pupils draw until they are exhausted.

Keeping the Voice in Prime Condition

By the Distinguished Prima Donna Contralto

MME. ERNESTINE SCHUMANN-HEINK

The Artist's Responsibility.

"Woun you have me give the secret of my success at the very outstart? It is very simple and centers around his subject of the artist's responsibility to the audience. My secret is absolute devotion to the audience. I love my audiences, meave all my friends. If feel a bond with a minging in black New York or before an audience of the moment. I step before the moment of the moment of the subject of the subject of the moment of the subject of the subject

"Therefore it is necessary for me to have my voice in the best of condition every day of the year. It is my duty to my audience. The woman who comes to a country chautaqua and brings her baby with her and perchance nurses the little one during the concert gets a great deal closer to my heart than the stiff-backed aristorat who has just left a Pedinese spaniel outside distinct on the open house door in a \$500.00 inmousine. That little country woman expects to bear offer the pera house door in a \$500.00 inmousine. That of the country woman expects to be are for the per of the country woman expects to be are for the country woman expects to be and the period of the chautanous concert as I would if I were to sing Ortrud the same night at the Metropolitan in New York.

"Anerican audiences are becoming more and more discriminating. Likewise they are more and more responsive. As an American citizen, I am devoted to all the ideals of the new world. They have accepted me in the most whole souled manner and I am grateful to the land of my adoption. My heart goes out to the countries of the old world where thousands of mothers are now grieving over the loss of their sons, among them my own flesh and blood in the Fatherland. How gald I would be to sacrifice everything,—even to be torn to pieces if it would bring an end to this dreadful war. We in America may well rejoice that the scourge has not come to us. Where war is, music ends; and in the new world we now have great symphonies, in the subject of the second of the proposed of the proposed of the world war. I want the state that are tearing at the very heartstriags of the mothers. I am a mother, and I know.

The Advantage of an Early Training.

"Whether or not the voice keeps in prime condition to-day depends largely upon the early training of the singer. If that training is a good one, a sound one, a sensible one, the voice will with regular practice keep in good condition for a remarkably long time. The trouble is that the average student is too impatient in these days to take time for a sufficient training. The voice at the outstart must be trained lightly and carefully. There must not be the least strain. I believe that at the beginning two lessons a week should be sufficient. The lessons should not be longer than one half an hour and the home practice should not exceed at the start fifty minutes a day. Even then the practice should be divded into two periods. The young singer should practice messa voce, which simply means nothing more or less than "half voice." Never practice with full voice unless singing under the direction of a well schooled teacher with years of practical singing experience

"It is easy enough to shout. Some of the singers in modern opera seem to employ a kind of megaphone method. They stand stock still on the stage and bawl out the phrases as though they were announcing trains in a rainfoad terminal. Such singers disappear in a few years. Their voices seem torn to shreds. The reason is that they have not given sufficient attention to bel canto in their early training. They seem to forget that voice must first of all be beautiful. Bel

canto,—beautiful singing. Not the singing of meaningless Italian phrases, as so many insist, but the glorious bel canto which Back, Haydn and Mozart demand,—a bel canto that cultivates the musical taste, disciplines the voice and trains the singer technically to do great things. Please understand that I am not disparaging the good and beautiful in Italian masterpieces. The musician will know what I mean. The singer can gain little, however, from music that intellectually and vocally is better suited to a parrot than a human being.

"Some of the older singers made bel canto such an art that people came to heat them for their voices alone, and not for their intellectual or emotional interpretations of a rôle. Perhaps you never heard Patti in her prime. Ah! Patti,—the wonderful Adelina with the glorious golden voice. It was she who made me ambitious to study breathing until it became an art.

Street transfer and the street and t

Volumes have been written on breathing and volumes more could be written. This is not the place to discuss the singer's great fundamental need. Need I say more than that I practice deep breathing every day of my life?

The Age for Starting.

"It is my opinion that no girl who wishes to keep her voice in the prime of condition all the time in after years should start to study much earlier than seventeen or eighten years of age. In the case of a man I do not believe that he should start until he is past twenty or even twenty-two. I know that this is contrary to what many singers think but the period of mutation in both sexes is a much slower process than most teachers realize, and I have given this matter a great deal of serious thought.

Let Everybody Sing!

"Can I digress long enough to say that I think that everybody should sing? That is, they should learn to sing under a good singing instructor. This does not mean that they should look forward toward a professional career. God forbid! There are enough half-backed singers in the world now who are striving to become professionals. But the public should know that singing is the healthies kind of exercise imagin-able. When one sings properly one exercises nearly all of the important muscles of the torse. The circulation of the blood is improved, the digestion bettered, the heart promoted to healthy action—in fact everything is bettered. Singers as a rule are notoriously healthy and often very long lived. The new movement for community singing in the open air is a magnificent one. Let everybody sing!

"A great singing teacher with a reputation as big as Napoleon's or George Washington's is not needed. There are thousands and thousands of unknown teachers who are most excellent. Often the advice or the instruction is very much the same. What difference does it make whether I buy castile soap in a huge Broadway store or a little country store, if the soap is the same? Many people hesitate to study because they can not study with a great teacher. Nonsense! Pick out some sensible well-drilled teacher and then use your own good judgment to guide yourself. Remember that Schumann-Heink did not study with a world-famed teacher. Whoever hears of Marietta von Leclair in these days? Yet I do not think that I could have done any more with my voice if I had had every famous teacher from Niccolo Antonio Porpora down to the present day. The individual singer must have ideals, and then leave nothing unlone to attain those ideals. One of my ideals was to be able to sing pianissimo with the kind of resonance that makes it carry up to the farthest gallery. That is one of the most difficult things I had to learn, and I attained it only after years of faithful practice.

singers slur or stumble over,—sh! that was an art!

ENCHARGO MONOR MONOROR MONOROR POR MONOROR MONOROR CONTRACTOR

To hear her as she trippingly left the stage in Verdi's

Traviata singing runs with ease and finish that other

[Extraoria Norse:—To introduce Mune. Schumano-Heink on musical sudience would be about as unnecessary as to a musical sudience would be about as unnecessary as to a more and the summary of the summary

The Singer's Daily Routine

"To keep the voice in prime condition the singer's first consideration is physical and mental health. If the body or the mind is over-taxed singing becomes an impossibility. It is amazing what the healthy body and the busy mind can really stand. I take but three weeks' vacation during the year and find that I am a great deal better for it. Long terms of enforced indenced on tmean rest. The real artist is happiest when at work, and I want to work. Fortunately I student can benefit as much by studying a good book on hygiene or the conservation of the health as from a book on the art of singing.

"First of all comes diet. Americans as a rule eat far too much. Why do some of the good church-going people raise such an incessant row about over drinking when they constantly injure themselves quite as much by over eating? What difference does it make

whether you min your stomach liver or kidness by too much alcohol or too much roast beef. One vice is as bad as another. The singer must live upon a light diet. A heavy diet is by no means necessary to keep up a robust physique. I am rarely ill, am exceedingly strong in every way, and yet eat very little indeed. find that my voice is in the best of condition when I with me, and I take every precaution to see that it is not congested in any way. This is most important to the singer. Here is an average menu for my days

> BREAKFAST Two or more glasses of Cold Water (not ice water) Ham and Eags Coffee

> > MID-DAY DINNER Soup Some Meat Order A Vegetable Plenty of Salad Fruit,

> > > SUPPER A Sandanich

"Such a menu I find ample for the heaviest kind of professional work. If I eat more, my work may deteriorate, and I know it.

"Fresh air, sunshine, sufficient rest and daily baths in tepid water night and morning are a part of my regular routine. I lay special stress upon the baths. Nothing invigorates the singer as much as this. Avoid very cold baths but see to it that you have a good re-action after each bath. There is nothing like such a routine as this to avoid colds. If you have a cold try the same remedies to try to get rid of it. To me, one day at Atlantic City is better for a cold than all the medicine I can take. I call Atlantic City my cold doctor. Of course there are many other shore resorts that may be just as helpful, but when I can do so I always make a bee line for Atlantic City the moment I feel a serious cold on the way.

"Sensible singers know now that they must avoid alcohol, even in limited quantities, if they desire to be in the prime of condition and keep the voice for a long, long time. Champagne particularly is poison to the singer just before singing. It seems to irritate the throat and make good vocal work impossible. I am sorry for the singer who feels that some spur like champagne or a cup of strong coffee is desirable before going upon the stage.

It amuses me to hear girls say, 'I would give anything to be a great singer'; and then go and lace themselves until they look like Jersey mosquitoes. The breath is the motive power of the voice. Without it under intelligent control nothing can be accomplished. One might as well try to run an automobile without gasolene as sing without breath. How can a girl breathe when she has squeezed her lungs to one half their normal size?

(A second section of this interview will appear in the next issue when the great singer will give in notation form her daily exercises for keeping the voice in prime

Hands Separately

By Mrs. G. B. Martin

THE great value of practicing hands alone cannot be over-estimated. Results are so much quicker and surer. In scale work and in all technical studies, difficulties are more speedily overcome by taking one hand at a time, as we can thus concentrate on the fingering and, most important, on the tone quality. Each hand played perfectly means evenness and smoothness when played together.

Practice one phrase at a time until it can be played four times perfectly each tone distinct and true-then hands together until it can be played four times with out a flaw. Then go on to the next phrase or clause and memorize this. Think of each following measure as a new piece. If this method is followed, you will find, when the composition is learned, that three-fourths of it will have been memorized; and there will be no

A Letter to an Ambitious Piano Student

from the noted Pianist ERNEST HUTCHESON

(Mr. Hutcheson was invited to contribute to the notable symposium in this issue. His con-tribution is along a slightly different line and consequently we are publishing it here.)

DEAR STIMENT

If you have talent, ambition, industry and perseverance, and wish to adopt music as a profession, let me by all means encourage you in your purpose, for the reward of success is great, the penalty of failure small, and the joy of work, irrespective of success or failure, keen and absorbing. You are choosing a pursuit full of beauty and intellectual interest, one which will bring you into intimate contact with life and offer you unusual personal freedom. Nor is the field so overcrowded as is often said; every musician worth his salt can at least make a decent living.

If you are a pianist, you can hardly begin your studies too early. Spend some years in preparation, at least two or three more in a good Conservatory. and finally place yourself under some artist of repute, abroad or at home. Choose your teachers carefully and do not change them frequently or frivolously. Practice steadily, not spasmodically or excessively. Work at Harmony and Ear-training from the outset: later on study Theory and Composition, because nowadays, to be a good pianist, you must be a good musician too. Further, as you must tap rich sources of human sympathy before you can express anything of value, give yourself a wide cultural education: read much, forming broad and catholic tastes, and learn one or two languages besides your own. Prolong your years of study to the utmost of your ability, for art is long. Do not be in a hurry to make money, and if you are forced to support yourself before you arrive at measurable artistic maturity, see to it that your progress is not arrested. Your studies will never end.

Be not easily discouraged when things go badly, but actively seek a remedy. Seize every opportunity of playing before an audience. Learn from your fellow-students as well as from your teachers. Hear all the good music and all the great artists you can. Cultivate personality, not eccentricity. Listen, think, feel. Above all, guard well your

health, both of mind and body. With all good wishes for your success,

Cordially yours. ERNEST HUTCHESON. Some Truths About Touch and Tone

By Mrs. Noah Brandt

[Mrs. Brandt's experience as a teacher has been but exceptional and tractic. Her daughter End Brandt was trained as professional and tractic. Her daughter End Brandt was trained as format and the standard of the standard o

To produce a large resonant tone in pianofore playing, rich and velvety in quality, many important points are to be considered. Antiquated methods must give way to the modern, and every detail be carefully developed, to obtain a satisfactory result. The fire and most important step to be considered is the position at the keyboard. Place a firm, four-legged chair before the center of the keyboard, the height depending upon the performer, as one taller would naturally require a lower seat than a child. When seated, the length of the arm must be considered when deciding upon the distance from the keyboard. Never on any account use a piano bench or stool that revolves. An unsteady chair will result in a correspondingly uncertain technic. The correct position is natural, easy attitude, arms relaxed and shoulders lowered (not hunched and raised) as one so often sees, not only in young students but often in the case of far-advanced performers. Equally important is the short round finger-nail

with cushions of the fingers free. Since equality of tone can be accomplished only by pressure, the fingers must be curved at all the joints, especially the finger tips. Unless these rules are strictly observed, a truly artistic performance is an impossibility,

The arm is relaxed from shoulder to finger-tin thereby allowing the tone to develop through the correct action of the muscles.

While every finger is carefully trained in attack correct legato, etc., especial attention being given to the first, fourth and fifth fingers, all this training would result in a very weak unsatisfactory tone, unless used in conjunction with the muscles of the fore and upper arm. With every stroke of the finger, the pulsation of the triceps muscles goes on. If however, it is impeded by stiffness at the wrist or elbow, com munication is cut off from the upper arm, and the result is unsatisfactory. Two sets of muscles in simultaneous activity are antagonistic, therefore when the finger tip is rigid, all the other muscles must be completely devitalized. Pure legato is the foundation of artistic piano-playing, and to accomplish it, a free arm is only one of the points necessary. In the hand training, the fingers should be built high, palm hollow and stroke from above without a preparation of the note. While training the fingers, the latter should never be cramped nor stiff, the only pressure being in the finger tip. The wrist also must be continually observed, as the slightest stiffness impedes the tone

The double forte should be practiced slowly, clinging to the keys, and each tone struck full, round and res nant. As the tempo increases, the fingers are closer to the keys, and in passages where there is great rapidity. one can hardly see the motion of the fingers. This result can be accomplished by a beginner in six months. if these suggestions are strictly followed.

Never use the pedal without a special course of lessons in that branch of the art, or unless the instructor tells you exactly when and how long to keep it down. In exercises it should never be in use except for the purpose of learning to use it. To become an adept in the use of the pedal, a study of the theory of music

Another point to be observed is the position of the hand in scale and arpeggio passages. Never twist the hand and arm, and always play in a straight line, as pulling in and out of the keyboard will result in an uneven, inferior technic, and passages cannot be played

Small hands are no barrier, as, with the correct use of the muscles, the hand will develop from a stretch of an octave, to ten notes, within a period of six or eight weeks. As I have already stated before, EVERY THING DEPENDS upon the correct position, relaxation, use of the muscles, and careful, conscientious work. A beautiful tone can never be the result of a stiff arm, cramped fingers, high seat at the keyboard. raised shoulders, long manicured finger nails, and the hundreds of details which students never observe although they wonder why the result is so dishearten ing and unsatisfactory.

Famous Legends of Famous Music

And Incidentally Some Famous Lies About Well-known Pieces

By LOUIS C. ELSON

Professor of Theory and History at the New England Conservatory

Att. along the pages of musical history there are that the Requiem was to be for himself, the stranger thoven agreed with them, and finally wrote a new last scattered legends connected with important compositions, so copiously that the sentimental music student is apt to expect a story with almost every piece that she plays or sings. This is an unhealthy state of affairs and this article may help to prove that most of the legends are utterly fictitious. Nevertheless, some are true and some are only doubtful, and the romantic reader may give them the benefit of the doubt.

One could begin the recital of such stories with ancient Greece, where Dorian, after listening to a tonepicture of a storm at sea, upon the kithara, said, "I have heard a better tempest in a pot of boiling water! thus putting programme-music and "a tempest in a teapot," into remote antiquity. But let us rather confine purselves to the music which is accessible to the modern student. When the Council of Trent, in 1562, determined to

reform Catholic music, it is stated that they thought of returning to the Plain Chant, and abolishing Counterpoint as obscuring the sense of the text and interfering with the religious thought. But the more musical cardinals of the council managed to get permission to test the matter by having Palestrina write a specimen Mass in contrapuntal style. The result was the Mass of Pope Marcellus, which convinced the council of the nobility of contrapuntal music and prevented a great musical retrogression in the church. The whole story is involved in obscurity and it is doubtful if Palestrina's Mass "saved the church music," as is so often stated. Much more definite is a legend connect ed with a motet by Orlando di Lasso, the contempo rary of Palestrina. In those ancient days, a festival procession was not, as with us, preceded by a band and drum major, but was led by a number of singing hove. Such a procession was taking place in Munich in the 16th century. It was a dark and cloudy day Everybody expected that rain would spoil the festivities. But when the singing boys began their motet, "Gustate et Videte." the sun came out bright and clear. After that it was believed that this motet was a certain charm to bring clear weather.

The Cat's Fugue

Another legend, which is probably true, is connected with Scarlatti's "Cat Fugue." Domenico Scarlatti, it is said, used to compose with his cat seated by him or upon his shoulder. Once, while he was at the spinet, Puss sprang from his shoulder and scampered along the keys. Scarlatti noticed the notes that she struck in her flight, and made a fugue upon them. This anecdote has at least the semblance of truth. Here is the

6-8 1 10 10 10 10 10 10

and it will be noticed that it goes in one direction, and it is very doubtful if a composer would invent such an awkward and wide fugal subject; therefore we may, for once, admit the cat among musical composers, in addition to her other musical attainments.

It may be permitted, while speaking of musical legends, to tell of compositions which are connected by tradition with the wrong composer. Such a work is Mozart's 12th Mass, which is probably the work of various composers and probably no part of it written by Mozart. It is odd to hear many informed critics praise the "Gloria" of this work as one of the finest examples of Mozart's art.

In the case of Mozart's Requiem a large amount of false history arose. Very near the end of Mozart's life, when the typhus virus was already in his veins, a stranger in black descended from a carriage at his door and commissioned him to write a Requiem, paying him part of the price at once, in gold. A short time after, the mysterious messenger came for the work, but it was not ready. Mozart now began to brood over the matter, and became convinced that he was poisoned, and being a messenger from the other world.

The fixed idea may have helped to work out its own fulfilment. Part of the work was actually sung around Mozart's deathbed, as he wished to hear the effect of

Mozart's Death

Out of all this true story the fiction-makers have built a false ghost-story by not bringing it to a conclusion. The fact is that the mysterious stranger came for the work after Mozart's death, paid the balance due and disappeared. Mozart had not been able to finish the composition, but had directed his pupil, Süssmayer, how to complete it. This the stranger did not know.

The key to this mystery is as follows:-The messenger was Leutgeb, steward of a titled rascal, Count Walsegg. The count wished to get the composition secretly, and afterwards give it forth as his own. He almost succeeded. But he had stolen too high up. Every critic knew that the Count was not capable of creating such music. But for a long time there was dispute about the authorship of the Requiem. Some critics justly pointed out that much of the style was too sombre for Mozart, not knowing that he had written it under the shadow of death and that this had had its effect upon the music.

Finally some of the manuscript, in Mozart's own handwriting was unearthed, and the mystery was gradually solved. Yet even to-day it puzzles the critics to tell just which parts Süssmayer composed, although all are certain that he did not compose the great double fugues in the wonderful work.

Another composition which is parading under false colors is the song entitled Adicu and ascribed to Schubert. Here we can trace matters very definitely "Adieu" was composed by A. H. Von Weyrauch, a Russian, in 1824. It then had a different title and different words. But when it was republished in Paris it received another set of words by a French poet. Afterwards a German gave it its present words. Many musicians have fallen into the error of imagining "Adieu' one of Schubert's most characteristic songs!

Another example of such a masquerading composition can be cited in the case of Weber's Last Waltz, or Weber's Last Thought, as it is alternately called. This was not his last thought, nor his first thought, nor his thought at all. When he went on his fatal journey to England, Reissiger gave him the manuscript of the pretty melody as a parting gift. And when they found Weber dead, one morning, in Sir George Smart's house in London, they found the manuscript among his naners and at once came to the conclusion that this was his last composition. No amount of proof can combat this legend and poor Reissiger must be robbed of his laurels in this matter for all time.

Strandalla's Prayer

One more example of false composership may be added. The pathetic story connected with Stradella's Prayer is entirely false. It tells of Stradella falling in love with a patrician lady in Rome; of the wild anger of the brother of the damsel; of his hiring assassins to slay Stradella; of their going to his church to do the foul deed; of their being melted by the beauty of this composition, which he sang there; and of their giving him money to escape from his deadly enemy. All very pretty and like a dime novel; only it never happened and the composition in question is probably by Gluck.

Since I have spoken of what was supposed to have been Weber's last composition, let me add to the list one more case of a mistake as to a final work, Beethoven's Farewell to the Piano, also called Beethoven's Last Composition was merely an Album-leaf, a sketch written in a lady's album, and not his last work by any means. His very last composition was a fragment of a quintette for the publisher Artaria His last complete work was the finale to the string quartette, in B-flat, Op. 130. He had written a fugue for the end of this work, and the critics unanimously attacked it as abstruse and crabbed. For once Bee-

movement to the quartette-his last complete work in

We may passingly mention here that the waltz called Le Désir, and often credited to Beethoven, was composed by Schubert.

Mandaleeobn Lastande

A few true stories may now follow as contrast to the many mistakes quoted, Mendelssohn's Hear Ye, Israel has a second part which is in an unusual key for orchestral accompaniment—B major. This was done because of Jenny Lind. He believed that she would be engaged to perform the soprano part in the Birmingham festival, where Elijah was to be given, and he greatly admired the quality of the F-sharp in her voice. Therefore, in order to bring this note in frequently he made use of the key B major, of which it is the dominant. He was disappointed in the matter however, for Madame Caradori-Allen was subsequently engaged for the festival.

There is a story connected with another of Mendelssohn's compositions, and in the same oratorio, Oh Rest in the Lord, the famous alto solo, was, in its first state, almost a direct imitation (unconscious, of course) of Auld Robin Gray Some of Mendelssohn's English friends plucked up courage enough to show him the involuntary plagiarism, and he altered the song somewhat. But even in its present state Oh Rest in the Lord comes very close to Auld Robin Gray,

There is also a story connected with Mendelssohn's composition of the Ruy Blas overture. Usually an orchestral score is written in detached groups. The string parts are outlined, points of the woodwind sketched in, etc. But in this overture, Mendelssohn, to show his absolute orchestral power, wrote measure by measure, filling in all the parts as he went along. Nothing was gained by this, but it was proof of great technical ability

Schumann's "Warum"

An absolutely false musical story is that connected with Schumann's Warum. It tells of how Schumann loved Clara Wieck; of how the stern father separated them; of Schumann writing on a single leaflet the questioning composition; why are we separated? why must we suffer?; of Clara weeping over the composition and then taking it to her father who also went over it (it must have been rather damp by that time), and of now the father sent for Schumann and blessed the

But Schumann won his Clara by a law-suit, and Warum was dedicated to a Scottish pupil named Anna Robena Laidlaw and there is a letter in existence in which he offers her this self-same composition and explains it to her. The current story is false in every particular. One scarcely cares to waste space in contradicting the story connected with Beethoven's Moonlight Sonata; it is the veriest moonshine and is only fed out to sentimental boarding-school misses nowadays. The blind girl in the forest, the piano in the cottage, the improvising of the work are all specimens of how the ignorant can rhansodize about an art which they do not understand. It is now believed that this sonata was inspired by a painting-"Die Betende' -"At Prayer." One other sonata has been equally distorted, but in another direction: we refer to Tolstoi's absurdities in connection with the Kreutser sonata.

It is very possible however, that the stories con nected with Beethoven's first movement of the Fifth Symphony and of the Violin Concerto may be at least "founded on fact." The chief figures of both are said to have been suggested to the composer by a drunken man, locked out of his house, pounding at the door to gain admittance. There is certainly a knocking figure in both of these compositions, and Beethoven once said, regarding the figure in the Fifth Symphony, "That's the way Destiny knocks at the door!" But on another occasion he gave a much more vulgar defini-

Weber's Song of the Sword

A composition which has an absolutely true and very poetic legend attached to it is Weber's Song of the Sword, but the story relates to the poetry of this song and not to the music. Karl Theodore Koerner wrote the poem while under a firm premonition of his death, which took place on the following day. The Song of the Sword was his own death-song. It was found on his body, when he died on the battle-field, at twenty-two years of age. The lines 'Mid roar and din of battle,

'Mid crash and cannon rattle, There shall our wedding be, There I shall marry thee Sword gleaming at my side. Soon thou shalt be my bride.

are full of the foreboding of approaching death. This strange and weird bridal-song was set to music by Weber in most spirited fashion.

Chopin's Military Polonaise

A military legend is also connected with one of Chopin's compositions, also a true story, although we are not quite sure as to which of two compositions it refers to. Chopin had been with Mme. Dudevant (George Sand) in Majorca. He was in the incipient stages of consumption, and a very querulous invalid. A quarrel took place between Mme. Dudevant and himself, and he suddenly returned to Paris. Seated in his room, in his loneliness, he began to improvise at the piano. He was in a very excited frame of mind and, as he improvised, the fancy grew upon him that the nobility of Poland were marching by to his music. Stately dames and lofty cavaliers swept through the room, and finally the Polish warriors going into bat-

He became terrified at his own vision, left the room

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and wandered through the streets. Subsequently he worked up his improvisation into a Polonaise. It was probably the great A-flat Polonaise, in which the resolute bass of the Trio might well portray the Polish, cavalry going out to war. But many identify the comon which sprang from his frenzy as the Polonaise n A-The Military Polonaise.

As regards military compositions, it may be said that national music teems with more false stories than any other branch of music. Many of my readers may recall a picture of Rouget de l'Isle singing the Marseillaise in exaltation, to an almost equally frenzied group of listeners. Now the cold facts are that the Marseillaise was not Marseillaise at first. It was composed at Strássburg when the Army of the Lower Rhine was preparing for its march against Germany It was called Chant du Guerriers du Bas Rhin, but those warriors did not especially care for it. It was some time after that 516 men of Marseilles marched to Paris "to bring the tyrant to reason"; and they took up the song with avidity, sang it in Paris, sang it at the sacking of the Tuilleries, and only then, after its baptism of blood, did it become known as The Marseillaise.

But National Music is filled with errors and false stories. The origin of the melody of God Save the King and of Yankee Doodle is wreathed in mystery and many false stories are told of both. The Star spangled Banner had half-a-dozen shapes before it became the song that we know to-day. The John Brown of the song Glory Hallelujah was not the famous John Brown, but a Scottish private in the 12th Massachusetts regiment, and the tune was originally a Methodist hymn. It is probable that the Austrian National Hymn, which the Germans now sing as Deutschland Ueber Alles, was originally a Croatian melody. An entire volume might be written about the legends

of National Music and in almost every instance the story would be untrue or doubtful.

Tchaikovsky's Pathétique

Even in very modern music, one can find some legends which are doubtful. Tchaikovsky wrote his intense Symphonic Pathétique only a few months before his death. The symphony deals with hopeless striving, ending in death, and it might well bear the

"The paths of glory lead but to the grave." What more natural, therefore, than that a story should arise that he wrote this symphony as his own Requiem, and, as he died very suddenly, that he committed suicide.

Yet every detail of Tchaikovsky's death was pub. lished in the St. Petersburg newspapers, which gave hourly bulletins from the sick-room. It was during an epidemic in Russia, and the composer had incautiously drank a glass of unboiled water in a St. Petersburg restaurant. Within a few hours Asiatic cholera set in. and quickly claimed him as its victim. There was probably not even a presentiment of coming death dur ing the composition of the Symphonie Pathétique for he was puzzled as to what name to give to the work, and the present title was the inspiration of his

It will be seen from the above instances that the art of story-telling flourishes in connection with famous compositions. The stories are more likely to be false than true. It is very unhealthy to feed the public with such fiction, even though they crave it. The supply has arisen in response to a popular demand. But we would counsel every earnest student and music teacher to look with suspicion upon legends connected with great compositions, and to use them very sparingly (the stories, not the compositions) in their curriculum

Beethoven's Appearance and Personality With Artistic Supplement and Original Framing Method

DESPITE the fact that Beethoven was not a tall man his bearing was heroic and his position in the world of art was so essential that it is not surprising that there are a vast number of Beethoven portraits, real and idealized. The master was a heavy, thick set man of much physical force. His shoulders were broad and well set back. When his body was reburied in 1863 it was found that his skeleton measured five feet and five inches in height.

The great impressiveness of his countenance makes his portrait one that remains permanently in the memory. The magnificent brow, the strong, firm lips, the wide, full nostrils, indicating great force, his powerful jaws back of which were splendid regular teeth, the abundant hair, and most of all, those deep, fathomless eves make it one of the memorable faces in the history of genius.

Beethoven's hair, in his youth, was very black as were his strong, soulful eyes. Later his hair became very white. His countenance was florid and pockmarked. It is first and last a masculine

Racially Beethoven had none of the characteristics of the tall, blond Nordic type which the world regards as Teutonic. He bears more connection with the Mediterranean type of man and those familiar with the racial history of Europe may take a pleasure in thinking that his Belgian ancestors may have been descended from those Mediterranean pioneers who ventured northward around the coast of the Atlantic and settled here and there near the sea

when the master was forty-two years old. This differs in many ways from contemporary portraits but it has served to assist modern artists in reconstructing portraits that unquestionably bear a closer resemblance to the man as he actually appeared than do some of those which were painted in Beethoven's own day. The portrait supplement given with this issue is looked upon as a most significant and soulful presentation of the face of the master. It embodies reflections of the many traits that entered into Beethoven's remarkable character.

Contrary to popular opinion, Beethoven was not a distant, unapproachable man. He loved friends and had many of them. With all of his eccentricities he felt a broad human sympathy with his fellow man and longed for companionship, except at those times when he was engaged in working. Then, he became so abstracted that he was oblivious to everything. It was as though his soul was transported to another world and his body went on mechanically doing the mundane things of life. Two famous literary men once called upon Beethoven and found him putting down notes upon the plastered wall so that they would not escape his memory. They were in the room for some time. Beethoven seemed to be in sort of a trance and did not notice their presence in any way.

For the most part he lived a life of great asceticism, simplicity and unselfishness. He was careless in his apparel although he was once induced to buy a court suit. He was very considerate of others in matters of real concern. A cast of Beethoven's face was taken in 1812 Philosophical, emotional, passionate, deeply pos-

sessed with the sadness of life, that magnificent Weltschmerz which characterizes such great works as Fidelio and the Eroica he was at the same time alive with the most subtle and delicious humor. All these wonderful characteristics are suggested in the splendid portrait which together with the concise biography supplements this article. Our readers will unquestionably wish to frame in the ingenious and inexpensive manner we have suggested.

How to Use The Etude's Educational Supplement

REALIZING the need for an appropriate por trait to supplement the foregoing study of Beet hoven we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of Beethoven in this issue of THE ETUDE and providing the reader with a beautiful decorative picture for the study and home.

A Charming and Practical Supplement

Every reader of this Christmas ETUDE receives with the copy a fine Supplement, a portrait of Beethoven. The picture can be Every reader of this christinas between the expense of a few cents for glass and a little very pleasant work. Probably framed in the popular "passe partout" assumed at the readers with an attractive picture Supplement and at the same time given this is the first time any publication has presented and exclusive with THE ETUDE. Next month a similar portrait of them what is virtually a maine. The need is original interesting the state of these in future issues, send a postal, "Please Continue Portraits."

FERRATA SOUSA BISPHAM CORDER ORTH HUSS GADSKI CARL "If I Had to Begin All Over Again" A Remarkably Interesting Symposium with Contributions from

David Bispham

SHAKESPEARE

Eminent Opera and Concert Baritone and Teacher. I HOPE the following will be sufficiently satisfactory, for inclusion in the columns of your distinguished magazine.

if I Had to Begin All Over Again

I would probably do just as many foolish things as I did when I first began, because with the best intentions we human beings, particularly those of us who are artistic, are such scatter-brain "rapscallions" that we really lack many of the essentials which go to make successful careers. But there it is; there's only about so much room in our heads, and a good deal of the gray matter composing our so-called brain is taken up with the machinery of eating, sleeping, hoping, praying, loving, and doing other essential things, and the portion which is devoted to the spaces occupied by the artistic pursuits is necessarily limited.

In the case of the artist, however, he by nature has a larger space within his brain-pan apportioned for the uses of his prospective professional career, and my theory is that the surrounding spaces devoted to more prosaic pursuits have probably been crowded together to make room for art, and they have suffered in conse-

So, then, it seems to me in the first place to be the duty of a would-be artist to choose very sensible parents, who will try to educate him so that he will know his right hand from his left, when to come in out of the rain, and various other simple things, which most artists have only picked up through sad experience of an unresponsive world.

Indeed, if I had to begin all over again I'd begin on somebody else, picking out a fellow with a red head and mediocre talents, a good healthy voice and a fine ear for music. I should let him have just as much exercise of just as varied a character as I used to have and I would teach him all the things which, as I look back upon them, I realize I so shamefully neglected My alter ego would have been selected from a family of people artistically inclined rather than from one belonging to a sect which thought that everything pleasant was wrong. I would see to it that he learned music by ear and languages in the same way, for the ear in everything musical is of vital importance. I would try to have this boy very thoroughly trained in the science of application to what was before him. I would teach him to be a master of the English language, whether in writing, speaking or singing. I would have him trained for drama as well as for music. Finally, if in spite of everything I had done, he showed no more than indifferent aptitude, I would speedily turn him away from all thought of making his living by music and singing, and head him for some career of a commercial, scientific or other character, letting him keep music for his recreation. He would make a fine listener, which is any day in the year, much better than a mediocre performer.

Prof. Frederick Corder

Noted English Composer and Teacher.

"Which of us," says Thackeray, "has his desire-or, having it, is satisfied?" I imagine that there are very few people in this world who have remained wedded to one ambition, or who have pursued one aim from start to finish. For myself not one of my early hopes has known fruition, and it seems to me that there can scarcely be a duller life than to follow one long road undeviatingly. To be an astronomer was my earliest passion, and after a lifetime of pretty varied experience it still has its attraction. A stunning calamity nearly cost me my sanity and music saved me, but in pursuing it as a career I had little definite plan. Had I gone in for it deliberately I should have had my technical training some five or six years earlier, when everything would have turned out differently.

Distinguished Musicians

I think that no knowledge such as I afterwards gained would have mitigated the wretched shyness, which is the prevailing affliction of English lads, and nothing would have made me more worldly-wise or ardent in the pursuit of wealth. Anyone who strives. with his whole heart, as I did, to become a good musical composer, does so without thoughts of worldly advantage; if he once allows himself to dream of dollars it is all up with him Looking back over half a century of life I cannot accuse myself of having missed opportunities or done imprudent things. I try in vain to think what better I could have done with the light of present experience for my beacon. There were one or two periods when I had to make a momentous choicesuch as accepting or declining a good appointment in a distant land, or deciding between the promptings of passion and reason. It is idle to speculate upon what would have happened had I followed the wrong road on any of these occasions; it does not seem to me that I ever did-yet how can I be sure?

If you ask me whether I would not, had I the choice, live my life over again in some other profession or calling than the one I occupy, I can only reply that a man of sixty who is not happy in his vocation must stand self-condemned. When I was young I loathed teaching-I had personal ambitions, of course. But when by time and earnest work you have learned your craft, how can you wish to change it for another? I might have made an earlier start; I certainly should have learned the organ, but I don't know what else I could have done. We all begin determined to conquer fate and the world but at the end we have to own that we are but straws upon the flood of time, and however we turn and twist it makes but little difference.

Dr. William C. Carl

Celebrated American Concert Organist

When returning from Japan on one of my trips the meridian was crossed, or a day added, giving us two Sundays. It made me think what would be done if my life was to be lived over again, the conclusion being that I should choose the organ or follow a musical career just the same as I decided when a mere lad. However there are several things I would change, which from long experience would have added materially to my success. First of all, were I to begin life again I would memorize the left hand part of each etude, scale or piece studied, not even playing or reading the right hand part. Then, when this was absolutely accomplished, I would turn to the right hand part and commit it to memory. After this memorize the two parts together. The left hand is the back-bone of the playing, or unless one has a firm grasp upon it, everything suffers, or is held back. It must not "follow along" or "fill in," but instead should be played with authority, or be the support of the right hand, Naturally this would apply to piano work, for a student should get the necessary technique, or a firm basis to

work upon on this instrument, before thinking of the

HUTCHESON

~ SEED TO BE

Finally, when the organ is started, the same method of study should be followed out, as regards the left hand, or also of combining it with the pedal part, before playing with the right hand. Absolute independence is necessary, or each voice clearly brought out or heard. Had I done this at first, years of hard work would have been saved.

Again I would have studied Improvisation at an early Alexandre Guilmant began it when seven, and continued for twenty years without interruption. Even with his extraordinary talent, he found those long vears of study necessary.

I covered too much ground at first, and then won dered why I did not master the composition, but was obliged to practice for seven or eight weeks without being able to conquer its difficulties. I have since learned "the greater the artist, the less amount of ground he attempts to cover each day." "A phrase at a time."—
That is the motto I should have had printed in large bold face type, and hung over the instrument so that it would be always in view. I should have not only done this, but the pace should have been slower. Mr. Guilmant often said, "You work in the American way,-too fast! Stop, and take everything slowly, note by note, and you will arrive all the sooner." I made the attempt, and at once saw what wonderful results could be obtained from slow, careful practice, aided by the brain. These are my reflections, and thus they must remain, I only hope they may prove of value to students about

Giuseppe Ferrata

Gifted Italian-American Composer, Pianist, Teacher.

You have asked several musicians to write upon the very interesting subject, "What I should do if I had to start all over again," and among these musicians you have included me, and I must thank you for the honor. To write fully on such a subject would require a long epistle, in my case; but I shall try to relate, as briefly as possible, some of the mistakes I have made in the course of my career as a musician,—mistakes I should certainly avoid were I starting anew.

First of all, I shall say that given a nature like mine, which craves for the waves of musical sound as for the waves of fresh air in hot weather, no other profession could be preferred to music. I have a passion for mathematics, philosophy and even astronomy, but an even greater passion for studies wherein mysticism is an essential element.

In my opinion, students of the divine art who feel the craving for music in any of its branches have better opportunities to-day than ever before. In the field of composition, for instance, the young man who has something worth while to say rarely faces the prolonged struggle so often endured in former days before securing a publisher or winning public recognition. I believe this holds good in all other forms of musical activity, granted superior abilities. Of course it is true now, as it has always been, that to the talent or genius of a musician must be added other qualities to obtain a lasting success; he should have unflagging perseverance, he must know how to wait and how to grasp opportunities.

In my own case I realize now that had I possessed patience, and had I seized upon the opportunities which were offered me in my younger days, I should have oc-

Another great mistake was in failing completely to realize my good luck when I was taken up by the Ricordis, in Milan. Composers know very well the difficulties usually to be overcome by a man unknown to the public before he can engage the interest of a firstclass publishing house I sent twelve compositions to Ricordi and he wrote me a most flattering letter, accepting all of them. When the proofs were sent me I could no longer see any good in my compositions and instead of being content with correcting the engraver's errors, I made changes in every direction. Ricordi then wrote me in a kind way advising me not to make them as they would necessitate new plates, and beside he thought the compositions had no need of them. Nevertheless, he did make them and sent me other proofs; but I was equally dissatisfied with these, and again made radical changes, paying no heed, therefore, to Ricordi's letter. On receipt of the second proofs he wrote that he would make the changes but for the last time and if I insisted on others he would not publish any more of my work. To this ultimatum I paid attention: but with the impatience of youth (I was nineteen), I thought Ricordi very strange, and when the composi tions came out did not so much as write him a line of thanks. I was blind at that time to the benefit to be derived from such a connection and which I could have

secured to myself merely by being polite.

A different career,—one in the field of orchestral conducting,-was closed to me in Italy through this same impatience. For more than a decade I have had perfect control of my unlucky temper, but when I was almost twenty, and was called to direct a work of mine for orchestra, I made a kind of revolution during the rehearsal by throwing the baton at a first violinist whom I supposed to be making mistakes out of spite. I am now sure that I was mistaken in this idea, and I know that the episode gave me the reputation of being a dangerous fellow as a conductor.

I was guilty of another serious false-step when I came to America without the necessary preparation of a concert tour through Europe, not only in Italy, and using the resulting press notices to obtain the proper reclame in this country. Being unknown and not under any management, it is natural that I could not enter the concert field here.

If these confessions of my professional mistakes should serve as a warning to some young artist who, perchance, may have a nature like mine, I shall feel they are not wasted

Mme. Johanna Gadski

Distinguished Opera Singer,

Answering your inquiry, "What I should do if I had to start all over again," it affords me great pleasure to say that were I to begin my career all over, I should hardly, if at all,, deviate from the course which I have followed actually, for the reason that having found a thoroughly competent teacher, I have never changed to another. Also I started training at a very early age and started correctly, at first essaying only the easier parts, and after finding my voice getting stronger and developing, I gradually took up the heavier Wagnerian rôles, instead of endeavoring the latter first, as some have done. I have always made it a point to be artistic and never sensational, as every artist should keep his mind solely on his art and never court sensation. As I had been gifted with the requisite voice, my career was practically predetermined and the question of taking up any other profession settled itself

Music to-day holds just as many chances for young people who are really gifted with talent and are willing to work hard and earnestly as it ever did, but a deal of patience is the prime necessity, as it takes at least five years to train a voice thoroughly. One of the chief reasons why so few reach the zenith of their profession may be found in the fact that they lack patience and perseverance required to obtain a sound basis for their vocal training.

My answer to your above question is therefore, in short, that I am in the fortunate position to say that I should do exactly as I have done from the very beginning of my career.

Henry Holden Huss

Eminent American Composer.

"If I had to stort all over again?" Well, for one thing I would never practice more than 30 minutes on a stretch. I have found in my experience as a piano teacher even of advanced and artist pupils, that after 30 minutes of strenuous and concentrated work there should be a rest of two or three minutes. Otherwise the quality of the work is not grade A! The greatest element of success in a student's career is concentra-

There are so many other things I would do differently that it is impossible to touch on them in a brief article. As to the prospects of a successful career for an earnest, talented well-educated teacher of music or executive musician, they never were brighter. The standard is higher certainly, there is more competition, but to offset this, music study in the hands of really wellschooled, modern, artistic teachers has been reduced to almost an exact science, as well as an art. Think of our advances (especially in these United States) in the knowledge of relaxation of the muscles, of methods of memorizing, of pedaling, of making harmony a real practical help to the pianist and singer, of the raised standard of musical taste, of the growing recognition of the American musician, be he or she or-ganist, pianist, singer, violinist, or 'cellist, and add to this the new source of income in making records for the phonograph or player-piano. Then the field of music teaching offers many more opportunities than formerly. Take the many positions of teaching music in the public schools, the remarkable increase in the number of music schools and conservatories, the chairs of music recently created in the foremost colleges and

All this offers encouragement to the earnest, wellschooled, talented, industrious teacher. But let triflers, slipshod workers and those merely eager for the shekels keep off the musical grass and take some other voca-

John Orth Noted Teacher and Planist.

Another one of those live Etude Questions that stir up your gray matter, and make you think-"If I had

Well, do you know as far as I can see now there would be little I'd change, if I were to begin the study of music all over again. You see I was so fortunate as to be born with two or three of the most important fundamentals. I had them thrust upon me as it were; viz., parents with limited means, parents who made me practice, and then I may say, I had some talent.

"Parents who made me practice." How much that means for the teacher! Is there anything more trying to a teacher than to have a mother walk into the room in the middle of a child's lesson and acknowledge her utter inability to do anything with the child, at the same time making a fervid appeal to the teacher to furnish the necessary influence to this end? What a weak and tactless parent! What a helpless situation for the teacher!

How often it happens that the child's parents need training as much as the child in regard to their responsibility in their children's education, either musical or otherwise. They cannot realize how through lack of understanding what a hindrance they are to the child's progress, how sometimes with the best of intentions they are the main or only stumbling block to the child's advancement.

"Would you choose the career of a musician again. and would you want to follow those branches you have followed?'

I have never been able to think of myself in any field but that of a musician,-as a pianist and teacher of the piano.

I was about twelve when my father, probably recognizing my bent,-he was also a music teacher,-told me great stories about having heard Liszt play in Germany, how grand and inspiring it was, how wild people were over him, and he further said that if I practiced hard I might study with this great master myself some

The idea struck in, I did work hard until I finally "arrived," and became a Liszt student at Weimar after ten years, in my twenty-third year.

The only thing I can think of upon which I would lay more emphasis, or to which I would give more time and attention, is Harmony, Theory, Composition.

I had the good sense to do more with it than most of the students in my day, but at that time the theory of music was looked upon as a superfluity. And an American composer! Well one might almost say "there was no such animal" at that period.

It is always a surprise to me to see so many youn people well along in their teens who have so hazy a idea of what their vocation is to be, because in my on case my mind was as thoroughly made up at two as it ever was afterward.

I am glad that I did not go to college, because the would have taken too much time and energy from m

William Shakespeare

Distinguished Engilah Teacher of Singing, Composer, Pianing

"What should I do if I had to start all over ogain!" I should do precisely what I did when young-studwith the best professors I could afford, work mentall with might and main to try and understand what m professor is endeavoring to teach me, and apply t my own case his principles. I thus became an organis at twelve, a pianist at fifteen, gained a scholarship a seventeen-another at twenty-one. I conducted my sym phony at Leipzig in '71 and from thence went to Franchisch cesco Lamperti at Milan, and studied singing under him and with no one else for three years. I returned to him every year or two until his death twenty years later. I suffered for four years under one master from '66 to '70 and learned little; with two others a year each-learned little. Fortunately I found Lampers through hearing about his having such pupils as Albani and Campanini. When I hear of thousands would-be singers flitting for six lessons with this mas ter and a similar number with other masters. I am a most ashamed to be in the same category as my socalled "fellow-professionals."

John Philip Sousa World Famous Band Conductor.

In answer to your "Won't you send us a few lines or as much as you choose to send, telling what you might do if you found yourself obliged to start all over again" I beg to respectfully submit that I would become a pupil at the age of somewhere between seven and ten at the Esputa Academy of Music, Washington, D. C., at my fourteenth year I would take private instructions in harmony, orchestration and violin from George Felix Benkert of Washington, D. C. As soon as I was able to play professionally and orchestrate professionally and compose professionally I would hawk my wares in the highways and by-ways of musical commerce; and, if I was offered a position to conduct a theatrical orchestra I would accept it; and if I was offered a position as first violin in a symphonic orchestra I would accept it; and if I was offered a commission to write a musical comedy I would accept it; and if was offered the position of Conductor of the United States Marine Band I would accept it, and if I was of fered a large salary and a percentage to organize a band of my own I would accept it; and, if my compositions caught the fancy of the world I would be very happy; and if I wrote the operas of El Capiton, Bride Elect The Charlatan, Free Lance, etc. I would be very happy and if I wrote Washington Post, High School Codels. The Stars and Stripes, etc., I would be very happy. In fact, if I had to go over it again I'd be most happy to follow the same path I have followed since babyhood

Mr. Hutcheson's contribution to this symposium is in a slightly different form from those of the other artists. Consequently it appears on another page.

What an Olden Time Bard Looked Like

THE modern virtuoso pianist in his "Prince Albert" or claw-hammer coat would have made poor showing in the old days in contrast with the distinguished bards of Ireland. A basso relievo found in the ruins of New Abbey reveals the true dress of the bard, which appears to have been the truise, the cotaigh and the cochol. The truise, from which evidently we get the word trousers, consisted of skin tights, striped with several colors. according to the rank of the wearer. The cotaigh was a kind of shirt, made of plaid, or of deep-dyed yellow linen, ornamented with needlework in accordance with the wearer's rank. The cochal was the upper garment. a cloak coming to the ankles, with a border of fringe resembling shaggy hair. A hood hung from the back. much ornamented. The bard himself were usually a long beard and allowed his hair to flow over his back and shoulders. A clean-shaven concert pianist of to-day would cut a poor figure beside such a personage as a high bard of Ireland when Ollam Fodla was king. In the matter of payment, however, the modern virtuoso has the best of it. We doubt very much whether a Paderewski or Godowsky would accept the post of high bard of Ireland for twenty milch cows.

The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

Synopsis

Synopsis

Synopsis

Sir John Holdfast, rich, handsome and treaty-four, is a hendstrong, adorable young man who has made immed immensive popular in London society. At a farefeet party driven by Lady Warberough he meta habe no related to the property of th

"You can conceive, fraulein," added the bostess, smoothing down her ruffled feathers with something of the movement of a little fat pigeon, "that when I broke with every tradition of my family, to wed with my Friedheim, it was not altogether an easy

Friedhelm, it was not altogether an easy matter. . Ach, my papa, and die Tante and my selfger Onket the Justizrath. How were they not angry! But love, fraulteln, love conquers all.." There is no mistaking it," thought the astonished Saroita. "The creature is patronizing that great artist;" onizing that great artist!"

In her mind was a rising scorn. How
'as it the 'an did not realize that it was
'e who condescended! What could he see In he who condescended: What could he see in her that he could look with such eyes of admiration and affection?—could look at this uninspiring commonplace court-doctor's

daughter from Darmstadt? The Reinhardts' bouse was a quaint wooden structure some way beyond the walls of the 'old town. It reminded one of Switzerland, not only in appearance, but in actual situation; for it was perched on the side of a hill, with a pine-crowned crag at the back. Sarolta had had to climb a prethe once. Surous nag had to climin a pire diptious path to reach it from the main road. Had the windows heen opened, the roar of a forrent would have filled the room. But the windows were not open. Frau Berthe was no advocate of such a system. Wasteful in winter to let in cold air when stoves were lit; while in summer, hot air, sunshine, dust, and files were equally ob-

CHAPTER VIII

"PERMIT me, dear Bertha, to present to thee Fräulein Vaneck of whom I have told thee so much. Fräulein, this is my liebes

'Ach, Fräulein Vaneck," said Frau Rein-

"Ach, Fraulein vances, sand frau hein-hardt. "I am heartily glad to make your acquaintance! It is true, my husband has speken much of you. He tells me of the wonderful voice—Ach, fraulein, what cour-age you have! How often I say to my man: "I could find it in me to wish thou has the country of the count

andst been horn without a voice." " "Do not believe her!" said the good-nat

ured tenor, showing a row of splendid teeth in the wide smile of a child. "She is quite pleased, sometimes, when I have a little

"Na!—I admit." said Frau Berton com-placently, "I am proud of my man." Sarolta thought to detect a certain con-descension in the proprietary tone of the re-mark, and hazarded the question: "Are you, perhaps, also a singer, gnädige

frauf"
"I!" cried her hostess, straightening her

fraulein. Ach, that is truly a comical idea!
Friedbelm Reinhardt himself appeared as
anxious as his wife to correct the impres-

"Bewahre?" he exclaimed—the vernacu-iar equivalent to "Heaven forfend!"—"My wife is the daughter of Mr. Privy Coun-cilior Court-Medicine-Doctor Stieglitz, of

Love Conquers All

sunstane, dust, and files were equally ob-noxlous to the housekeeper. Buxom Frau Bertha bustled to serve her; and, though prejudiced and disdainful, the girl could not but notice the excellence of the coffee, the crispness of the Waffeln, and the snowy daintiness of the embroidered napkins with every cup. It was evident that the singer's wife was a hausfrau of

the test coder.

"You like our little house, Frisiden Vanek? Jach, it gives me piessure to hearker Jach, it gives me piessure to hearvan like the position? Is it possible!
That water youder, as! I said to Dr. Lothart, I hear it in my sleep. It pursues me!
The position of the property of the pr our Ulrichchen grows up, what a way it will be for him to get to the school? So I said to Dr. Lothnar—and be little Ulrich's godfather! He will never be able to comp book to the same He will never be able to

It in a basket! And then, the localiness! plunging her in such agitation, should be Not a house nearer than the town—except indeed the Schloss—and that is all very local the plaid frock for the efficiencies! Frain evil for Frieddim to be so near the indeed the Schloss—and that is all very serific production of the schloss production of the schloss as I tell lim; but what diversa the Schloss, as I tell lim; but what diversa the schloss, as I tell lim; but what diversa the schloss production of the schloss had vanished to the threshold of the schloss production of the schloss had vanished to the threshold of the schloss production of the schloss had vanished to the threshold of the schloss production of the schloss had vanished to the threshold the schloss production of the schlo threshold, Though Indeed. Here Isothman is trained in the parked and extertaining—and sometimes of the parked and entertaining—and sometimes on the grade and entertaining to the second in the parked parked by the following the affable and entertaining to this second—trate little woman. She did not for a mo—this bear that the could be contact the could be contact the second—trate little woman. She did not for a mo—this burling sait, brought himself up short, and But she was thrilled to know that the found be contact the second—trate little woman. She did not for a mo—this burling sait, brought himself up short, and burling sait to work that the words the could be contact the second of the parked with the

But she was inclided to know that the schloss was near; and the end of the bots—"How, how!--what is this?" he abouted, about you?"
"How, how!---what is this?" he abouted, about you?"
"No business bus that young man essay next speech made her rise and eaper—"H is suffocuting here, Do you never open "No business. He wants to marry me. 1

wides home. Yoder I hed listed venue.

"Well, since they on open open and a view. Where spread that mass of black (foils anke," ordered the newconer. "How forees was the pack, and the curvetty can we here kep his langs in play if you is the property of t

A Prometheus can only evolve himself among pines and crags, he had said. There, in words, was the Lothnar as she conceived him—far away indeed from the affable comic man of Frau Reinhardt's description

man of frau generatics description:
The mighty drama of Æschylus bad laid hold of her imagination. Yes, the singer who would be inspired to interpret the Prometheus of Æschylus and of Lothnar should steep himself in such wild and sol amn scenes! How superh Friedhelm had

"Frau Reinhardt! Here is a man coming down the path through the pines toward the house. . . 1 think, I think, it is Dr. Lothnar!"

Lachnar!"

Her eyes were filled with the vision of the striding figure, hardwaded and best from the striding figure, hardwaded and best form the striding figure, hardwaded and best form the string figure from the strict of the wind.

from the task of unbolting the casements.

chanted dwelling where broaded the mask from the task of unbelding the cashnets. It is that the more than the window set his blonde heard warbar. Lothnar's Fascination 1.1 was a marked to the more than the might catch the full voice of the tors and longed to find open the casement that she might catch the full voice of the tors the more than the more

behind his back, he surveyed her.

behind his back, he surveyed net.

"So! There you are."

"So! There you are."

"So! There you are."

I lie broke listo an unexpected chuckle and motioned her from him.

"As, it goes still! It goes still! A German blead quickly at the sound of the closing with the control of t

ind. "Mean Fite-usering and when didst thou fall to please me?" He spoke with a softening of his whole counreminer—quite twenty minutes the market! And bysandsy, when the market is also been formed in the market is also been shall be that the market is also been formed in the market

She was not a fittle girl—nor an injector-to be kept standing and ordered about. Yet, az Lothnar spoke these last words, like a flash her puerfile irritation went from her. She told herself, passionately, that for such a look, for such a tone from bim, she could

Then she was alone with him, and the blue eyes were upon her.
"Na. and that table?" he was saying,

with a quizziesl smile. Flushing, she brought it. With the well-remembered jerk of his eyehrows, he kept her standing.

"Well, and how do you like Frankheim?

ilis glance was once more pluuging and

out, "but I hute Fran Hegemann. ofter me? She looks after me as if I were

took an air almost of ferocity. "Quite right," he growled, twisting his fingers in his beard. "That is my will; I keep my vestals close."

He disengaged his haud; lifted his fore-

Into his voice:
"Aha, what is that I hear of you? What
of young meu with bouquets and presents
at the station? Iphigenia with sweethearts!
Pfut! What huve you to do with a sweet-

res's next speech made her rise and eager "It is sufforcing her Do you never open by 50 to the window.

There must be red read looping round the "Aber, yes, every morning, Herr Doktor, "80. Then if you won't have blim, "with a bake the rugs," cried the lady, sended to wonder house. Youder it lost itself behind lead, a claster of trees, and there it ran again a claster of trees, and there it ran again and the state of you take his Nowers? Is that maidenly? Is that becoming? Is that for an Iphi-gcnin? Come here. Come nearer. Let me look into your eyes. Do you not understand what maidenliness means to the maiden? If you lose that, who is to give it back to you?

she might well have struck with to

door.

"Fresh coffee, ha?" be queried of Reinhardt, who stood impassive, genial, beside hardt, who stood impassive hardt h "magnets—Production only and the most members are being and the most and the most and the most and then what shall I sow thin. You'll see to that?" said Rebhardt, with his finshing, as he wheeld the best armetair for "60—" said Cohlant gravely.

Saroita wondered, as she flung on the fur

Convright MDCCCCCI by Arnes and Everton Coatle

Tempo: The Ruling Force in Music

By H. T. Finck

Frequent change of tempo is, according to Wagner, the vital principle of all music. It is certainly the soul of his own works. After Wilhelm Gericke, of Vienna (who was for several seasons at the head of the Boston Symphony Orchestra), had heard him conduct Lohenrin, he said: "The most striking thing about it was pedagogic hoax. the surpassing delicacy of all the effects; modifications of force and tempo were almost incessant, but were for the most part, modifications by a hair's breadth

There is no doubt whatever that Beethoven would have cordially approved of Wagner's contention that his allegros call for poetic modifications of tempo instead of being played metronomically, like dance music (begging pardon of Johann Strauss, who played even his waltzes with elastic tempo). Recall Beetho-ven's remark, already cited: "What can be more senseless than allegro, which, once for all, means merry, and how far off we frequently are from such conception of the time-measure in that the music itself expresses something quite contrary to the term."

That Beethoven used elastic, changeable tempo when playing his own music is furthermore attested by con-temporaries who heard him often. "He was most particular," wrote Seyfried, "about expression, small nuances, the numerous alternations of light and shade and the frequent passages in tempo rubato;" and Schindler wrote: "What I heard Beethoven play was, with few exceptions, free from all restraint in tempo; it was a tempo rubato in the most proper sense of the word, as conditioned by context and situation."

The Disgraceful "Tempo Rubato" Muddle

What did Schindler mean by "tempo rubato in the most proper sense of the word?" Fortunately, he does not leave us in doubt. He did not mean any "lefthand-in-strict-time" nonsense, but slight accelerandos and ritardandos of the pace as a whole—"changes in the rate of motion, mostly perceptible only to a delicate ear"—which reminds one of what Gericke said about Wagner's modifications of the pace of his music "by a hair's breadth only."

It is fortunate that Schindler did not leave us in doubt as to his meaning, for the words "tempo rubato" have been used in the most lamentably confusing ways, meaning several entirely different things; and the worst of it is that in whatsoever sense we accept those two words, they are misleading and ridiculous, and should therefore be dropped. Beethoven protested against their use in his music. Let us all object to their use in any music. My recent renewed study of this subject has made me feel extremely sorry I ever employed them in my books or criticisms. Let me explain very briefly

From the earliest days of its use "tempo rubato" was a misnomer and an absurdity. It had nothing to do with tempo, but was merely a question of rhythm-of arbitrarily dotted notes or syncopations. Turk, in his Klavierschule (1789), says "it generally implies a shortening or lengthening or a displacing of the notes. One note is robbed of some of its value and as much is given to another." In the days of highly ornamental ic, when singers and players took many liberties with the printed page, changes made by dotting (lengthening) some of the printed notes and shortening others were not of special consequence; they were, in fact, the proper thing to do. As Couperin (who was born in 1668) remarked, "We write differently from what we play." Moreover, as the left hand, in these cases, was directed to keep strict time, we see that it is doubly absurd to call this way of playing tempo rubato. What is robbed is the rhythmic value of some of the notes in a bar. The proper expression therefore should be ritmo rubato.

Quite as ridiculous and unconnected with real tempo as this kind of "tempo" rubato is another kind concerning which lexicographers and others discourse with owlish solemnity. For example, Mr. Fuller-Maitland tells us in his brief article on Rubato in Grove that it consists of a slight ad libitum slackening or quickening of the time in any passage, in accordance with the unchangeable rule that in all such passages any bar in which this license is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement, to make up for it; and, vice versa, if the bar be hurried at the beginning, there must be a rallen-

THE ETUDE

The "unchangeable rule?" WHOSE unchangeable rule? Upon my word of honor, during my thirty-five years of activity as a critic in one of the busiest musical centers in the world, I cannot recall having ever heard a player of the first, second or even third rank indulge in such preposterously asinine practice as Mr. Fuller-Maitland not only describes, but prescribes, following the example of many others who before him did not have enough sense of humor to balk and laugh at this

In the luminous chapter on Tempo Rubato which I persuaded Paderewski to contribute to my book on Success in Music and How it is Won, he pokes fun at this notion. "Some people, evidently led by laudable principles of equity, while insisting upon the fact of stolen time, pretend that what is stolen ought to be restored. We duly acknowledge the highly moral motives of this theory, but we humbly confess that our ethics do not reach such a high level,

Wagner'on Tempo

Particular attention is called herewith to the fact that while these two antiquated and absurd uses of the word tempo rubato are still permitted to perplex the readers of musical dictionaries, in actual critical use they are now nearly always used in the sense of the free and frequent modification of tempo (not rhythm or accent) which Wagner insisted should be applied to all good music

His remarks regarding Beethoven's allegros are corroborated by Schindler's reference to the "moderated tempo in the cantabile passages of the allegro movements." The minuteness of the changes called for, to which I have already referred, is also noted in Hummel's Pianoforte Method, in which we read that "all yieldingness in single measures, at short, singing passages or pleasing episodical ideas must be scarcely perceptible and not be dragged into an adagio."

Long before Beethoven and Hummel, we find evidence that good musicians freely used changeable tempo. Frescobaldi three hundred years ago explained in the preface to his Toccatas, that they must not be played in strict time (a battuta). "We see the same thing done in modern madrigals, which, notwithstanding their difficulties, are rendered easier to sing, thanks to the variations of the time, which is beaten now slowly, now quickly, and even held in the air, according to the expression of the music or the sense of the

Evidently, in those days, Wagner's essay On Conducting would not have come as a bombshell, for at that time it was already expected that good musicians should use changeful, flexible tempo. Extremely inter-esting from this point of view is a paragraph in Musick's Monument, written in 1676 by Thomas Mace, of the University of Cambridge, England: "You must Know, That, although in our First Undertakings, we ought to strive for the most Exact Habit of Time-Keeping that possibly we can attain unto, (and for severall good Reasons) yet, when we come to be Masters, so that we can command all manner of Time. at our own Pleasures; we Then take Liberty, (and very often, for Humour, and good Adornment-sake, in certain Places) to Break Time; sometimes Faster. and sometimes Slower, as we perceive the Nature of the Thing Requires, which often adds, much Grace, and Luster, to the performance.'

A Libel on Chopin

We thus have abundant evidence that good musicians, more than three centuries ago, already employed changeable elastic time, such as Wagner demands for the interpreter of Beethoven and other great masters; yet we are asked to believe that Chopin, the most poetic of all composers for piano, used and prescribed strict etronomic time for the playing of his pieces!

This insulting slur on his genius is based on the evidence of Mikuli, who declared that Chopin told his pupils that the left hand "must always play strictly in time." Mikuli was one of these Chopin pupils, concerning whom Bülow said they were about as reliable as "the girls who pose as Liszt's pupils." Chopin may have parroted that foolish remark (as Josef Hofmann, in his book in Piano Playing, parrots the saying about restitution of stolen time, at which Paderewski pokes fun); but as for playing such a piece as Chopin's G major Nocturne, for example, "with rhythmic rigidity and pious respect for the indicated rate of movement, this "would be as intolerably monotonous, as absurdly pedantic, as to recite Gray's famous Elegy to the beat ing of the metronome

Etude Prize Contest Prize Winners





G. MARSCHAL-LOPPKE. DR R. W. GEBHARDT.

Two Successful Contestants.

In the ETUDE Prize Contest recently closed, nine rizes were awarded to composers living in seven states in different parts of the Union. Dr. Gebhardt won a prize in the class for the best pianoforte pieces of intermediate or advanced grade. G. Marschal-Loepke won a prize in the class for the best songs for recital, teaching or concert use.

Grace Marschal-Loepke

GRACE MARSCHAL-LOEPKE (Mrs. Henry Clough Leighter) is an American. She was born August 20th 1885. Her piano playing began at the age of three, and she made her debut in concert at five. Her first instruction was received from her mother; later she studied with Oliver Willard Pierce, at the Metropolitan School of Music in Indianapolis, taking the seven years' course three, and graduating with highest honors. She continued her studies with Felix Fox and Carlo Buonamici, in Boston. Composition she studied with H. Clough-Leighter (whom she afterward married), and she was soon successful in placing her work with publishers.

She has composed in various forms-for piano, voice, and sacred choral works. Everything that she does is highly individual; she is modern without being extreme. she has a gift of melody, and she has the power of creating atmosphere.

She was the winner of the \$100 prize offered for the est musical setting of the "Empire State." In a former TUDE contest she won the third prize (Class II) for her very clever and original piano piece in characteristic vein, entitled To an Indian Maid. Her prize song Wishing is an excellent specimen of her style in vocal writing. This song would make a very taking encore

Mrs. Marschal-Loepke's present home is in Boston.

Dr. Reinhard W. Gebhardt

Dr. Gebhardt belongs to a very musical family. His father was a pupil of Mendelssohn, and a musician of distinction. When he was a child (Dr. Gebhardt was born in Arnholt, Germany, April 23, 1858), the family moved to Holland, and there the boy received a good general education, while pursuing his musical studies Later he studied in Germany, with Meyroos and Japha. violin, and Rief, organ. In piano, harmony, counter-point and composition his teachers were Seitz, Dr. Hans von Bülow, and Carl Heymann (the teacher of Mac-Dowell). Completing his studies he toured Holland. Belgium and Germany. Eventually he came to this country, and was for many years recognized as a leading concert player, composer and teacher in New York City. He afterward settled in the South-in Texaswhere he is now director of the Gebhardt College of

As a composer, he has a splendid list of works for the piano and violin, also songs and chamber music. Three times in succession he has won first prizes in Class I and II of THE ETUDE contests.

Mr. Gebhardt's prize composition, Ballade, is an elalorate concert or recital number, charming in melodic flow and ornate and graceful in passage-work.

"The most necessary and at the same time the most difficult thing in music is \mathtt{TIME} ."—W. A. MOZART

Gallery of Musical Instruments

THE ETUDE is indebted to be M. W. Group Do, for the way of the following pulsarywish from Mr. Duted Groups Massin's excellent book "The Ordestral Instruments and What They Do." Other Instruments of the Modern Symphony Ordense will be presented in latter sames.



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KETTLE DRUMS



CONTRA BASSOON

A Useful Addition to the Gallery Collection

tof Erupa readers made collections of the Gallery of Musical Celebrities which appeared in The Erupa few years and. These will make a fine addition to former. Simply out out the pictures following the outline on the reverse of this page. Passe on margin in a serrap book or use on a bulletin board for class or closs or close or closs or closs or close o

The Slide Trombone

THE trombone derives its name from the Italian, and means "great trumpet." It is the purest-toned of all brass instruments, owing to the fact that no valves or "crooks" are needed. (There are, however, to-day valve trombones). Sliding the lower part outward or inward varies the length of the pipe, and consequently alters the fundamental tone and the "overtones" arising from that tone. The slide can be adjusted so that the instrument need never sound out of pitch with the orchestra, as others of the woodwind and brass sections do when affected by heat or other causes. An instrument resembling the trombone was used by the Romans, and under the name "sackbut" it was known to the Englishspeaking world as early as the fourteenth century. The range of the instrument. exclusive of certain low "pedal tones" procurable with special effort, is from E below the bass clef to B-flat in the treble. Three trombones are usually employed in the modern orchestra, two tenor trombones and a bass, the last named being somewhat longer, heavier in tone, and of slightly deeper range. Those who have heard the trombones thunder out the Pilgrims' Chorus in the latter part of Wagner's overture to Tannhäuser often fail to realize that the instrument can also play softly with most telling effect. The tone of the instrument is "brassy" but noble and dignified.

The French Horn

THE "French" horn is a lineal descendant of the old hunting-horn. The older horn consisted of a coiled tube capable of producing the tones of the "harmonic series." To produce other tones, "crooks" had to be inserted, to make the tube longer, thus giving another fundamental tone with a new set of "harmonic" tones. About 1870 it was discovered that the pitch could be altered by inserting the hand in the bell so as to fill out the tones of the scale, though in so doing the tone quality was altered. In 1820 modern valves similar to those on the cornet were employed, thus enabling the performer to produce all the tones of the chromatic scale. While horns can be "crooked" in various keys, the one in F is commonly used in the modern orchestra. The compass is from B below the bass staff to an octave above middle C. and the tone quality is very even throughout. While the range is practically that of the bassoon, the horn is far less flexible. It is not convenient. either, for the player to skip from high tones to low, or low to high, as much depends on his lip formation. As a rule there are four horns employed in an orchestra, but six or more have been used by Wagner, Strauss, and other modern composers. Horns can be "muted" to produce weak tones; or "overblown" to produce a strident quality. Their normal tone is full and golden.

(The Etnde Gallery)

THE principal instruments of the "percussion" group of the orchestra are the tympani (kettle drums), bass drum, side drum, cymbals and triangle. The most used are the tympani. The kettle drum consists of a basin-shaped shell of copper over which is stretched a parchment head. By increasing or relaxing the tension of the parchment, tones of different pitch can be obtained. Two of these drums are usually found in the modern orchestra, tuned to the principal notes (usually tonic and dominant) of the key in which the piece is written. Sometimes in modern music more than two instruments are employed. The bass drum and side drum are more familiar to the average music lover, since they are borrowed from the ordinary military or "parade" band. The cymbals and triangle are also familiar from the same connection. Various other percussion instruments are frequently in demand in modern music, including various kinds of gongs, bells, etc. One of the best known of these is the xylophone, consisting of thirty-six slabs of hard wood each yielding a different tone when struck; Saint-Saëns, uses the xylophone in his Danse Macabre, to suggest the rattling of bones. Most percussion instruments are of oriental origin, The part they play in the orchestra is usually to add tone-color, or, in the case of drums, to heighten the climactic points.

THE trumpet may be traced back to the ram's horn of the Scriptures, but the trumpet we know to-day first came into use about the time of Monteverde, at the beginning of the seventeenth century. Bach and Handel used the instrument. often for brayura effects, occasionally writing passages which seem out of range to the modern trumpeter. As with the horns, the introduction of the valve did much to simplify the playing of the instrument and to add to its resources. The modern trumpet has a range from E. below middle C to B-flat above the treble staff, even higher on occasion. The whole of the chromatic scale between these points can be played, forte or piano. The trumpet, like the flute or cornet, can be played with single, double or even triple tonguing, so that rapidly reiterated notes can be played with brilliant effect A pair of trumpets are commonly used in the orchestra, together with a pair of trombones, thus making a complete brass quartet, to which may be added a bass trombone and a bass tube if desired The trumpet and trombone are much more "brassy" than the French horn. which blends equally well with either the brass instruments or the woodwind. Trumpets muted produce a strange. pinched effect, much in vogue with modern composers such as Strauss, Debussy, d'Indy, and Puccini.

The Trumpet

(The Etude Gallery,)

Bass Tuba THE bass tuba is practically a gigantic

cornet, and is the largest and deepest of a group of instruments of this class lts range is from E-flat, nine scale-degrees below the bass staff, to the B-flat below Middle C. The instrument has a powerful tone, and is frequently united with the three trombones to form a quartet. It can also play softly with remarkable effect; a well-known instance is a passage from the last few measures of Tchaikovski's Symphonic Pathétique, in which the bass tuba and three trombones play some mysterious chromatic harmonies with awe-inspiring effect. Wagner was the first to use the tuba in the orchestra to any great extent, and since his day it has been very generally employed in larger orchestral works. As with all instruments of the cornet type, it is not difficult to perform on the tuba passages demanding surprising agility. It will be seen that the bass tuba, three trombones, two or more trumpets (often four), make up the brass section of the orchestra, balancing the woodwind instruments. To either group may be added the French horns. The woodwind, brass and string instruments of the orchestra have been likened by Widor to the main groups of the army; infantry, cavalry, and artillery, each group being capable of acting

(The Elude Gallery,)

The Teaching Ideals of Three Master Violinists

By the Successful American Violinia

HELEN WARE

This is an article which any music lover, whether a violinist or not, may read with pleasure and profit.



there have always been various types of violinists, or as we prefer to call them, violinistic ideals. Most musicians know of the vast difference between the Wieni-awski, Joachim and Paganini types of violin playing. In these lines we shall come right home to our own lay and aim to get a fairly true-to-life picture of modern violinistic ideals.

Three Dominating Figures

With due regard to the laudable achievements of many other well-known teachers, no doubt most vio-linists and musical authorities will agree that the three dominating figures of this age are Sevčik, Auer and Hubay. It is unquestionably true that these three men have sent forth into the world more well equipped violinists than any of their temporary colleagues. They have gone further than this, for each of these masters has given rich contribution to the literature of violin pedagogy, and each in his own sphere has made every possible effort to raise the standards of the art of violin playing by setting a laudable example through his own public appearances and studio demonstrations. Yet each represents a separate violinistic ideal. It is impossible to pay tribute to these masters without feeling gratitude to the various schools of violin playing whence their knowledge was acquired. For instance, in the case of Hubay, it is a well-known fact that he was as much if not more influenced by the French school (being one of Vieuxtemps' most successful pupils), than by the master of all masters, Joachim, with whom he also studied for many years.

Although Ysaye, Caeser Thompson, Flesch, Serato,

Manen, Enesco-successful German, French, Belgian, Italian and other pedagogues-are not included in the Big Three, this is not done in spirit of prejudice or preference. Such petty influence could never enter into the serious consideration of this vital subject. When we seek the ideal types of violinists of our own age, we cannot judge by any individual pupil's success. A teacher may turn out one or two great violinists, and then, like many a composer or writer, run out of inspiration or perseverance.

The Sevčik Ideal

Let us journey to the little Bohemian town, Pisek, and we shall have ample opportunity to see and hear the Sevčik ideal. From early morn until late at night, here and there and practically everywhere in this Sevčik stronghold we are followed by the call of the violin. The echoes of Paganini études, all the standard concertos, seemingly endless scales and arpeggios, Rode, Kreutzer, Gavigni, etc., mingle and war with each other, and occasionally, by accident, blend in harmony. Many years ago the good folk of Pisek would stop and eavesdrop under the windows of the Australian, American, French, Japanese, and Hungarian fiddlers, but not so to-day. The novelty has worn off. Pisek is a great workshop where, systematically and with great precision, scores of violinists are turned out and sent forth to raise the standards of the violinist's art. The good folk of Pisek have become accustomed to the hum of the busy fiddler shop, and as one peasant woman ex-

pressed it, "We would miss the noise if they left us".

The Sevčik ideal is the result of painstaking work and an utter disregard of twenty-four hours on the clock. In many instances this intensified spirit of work has developed into a mania. Nowhere in the world do we find such strong competitive spirit as to who can stand the most work on a violin. The little gray master peering through his dark glasses, wends his way along the crooked camel-back streets of Pisek and smiles as he finds his disciples living up to his principal motto, "Work! Work! Work again." They all go through the Sevčik method with its four thousand

the great concertos back and forth, back and forth, until every note of it becomes part of their nervous systems, and they may then jeer at the old adage "to err is human".

The cult for technical perfection seems the most powerful characteristic of the Sevčik ideal. This is the first and last requirement. As all cults, good and bad, this can be and often is overdone. While no one can sanely argue against the need of a reliable and well rounded technic, nevertheless we know from experience, as old as the very conception of art itself, that technic is but the means toward the end, and that its over-cultivation may kill the very soul and mission

the player's message.

After mingling with the Pisek tribe of violinists and diagnosing the uniform characteristic traits of their playing, as well as dwelling upon the expression of their fiddle ideals, we behold an ideal looming up in the background, a personification of the Sevčik type, which is that of the devout technic worshipper, and which in his efficiency as a follower of this cult, pure and simple, invites a particular admiration. It may not be a universal appreciation, but it is surely admiration of a kind, for this Sevčik ideal is the very embodiment of perseverance. Judged by this ideal the most intricate passage work will at times prove the chief attraction of the composition much to the detriment of its melodic and spiritual message. With the best of will, one could not judge such unbalanced performances other wise than as miscarried zeal.

The Sevčik spirit knows no such handicaps as an unviolinistic music. The Sevčik pupil has unearthed violin compositions long buried under a tombstone inscribed "technically impossible and musically questionable" He gloats over the succumbing of technical difficulties in such compositions and through sheer perseverance overcomes all seeming impossibilities. Some call him a "human machine", others the "cold storage violinist." Some place the Sevčik ideal at the top of



Even since violin playing developed into a serious art bowing exercises; they play the difficult passages of the profession and others bemoan its evil influence over

The mere fact that Sevčik's cult of technic has in many cases been instrumental in bringing about the sad neglect of artistic tone production or occasional disregard for the intrinic musical value of certain compositions should be regarded not so much a fault of the method as a result of the circumstances that among a hundred violinists there are hardly twenty-five blessed with the combination of a musical soul and inborn talent. It may be argued that in proportion to his legion of pupils as yet but few have made public success as soloists. The concert stage is not necessarily the only and truest field for great violinistic career. On the contrary, criss-cross this land, and in every nook of the world you will find Sevčik disciples carrying the their profession and are animated by the same spirit of thoroughness and diligence which they themselves had imbibed from the Pisek atmosphere. These disciples, through their superiority and unquestionable sincerity and thoroughness, form the very backbone of Ameri ca's body of violin teachers.

The Sevčik ideal has taught thousands of violinists how to work systematically, and it will go down in the history of our art as successful, in that it has created great technicians in plenty, and has made for tonal eauty and thorough musicianship.

The Hubay Ideal

Before we come face to face with the Hubay ideal. is well to learn something about the powerful influence that Hungarian musical life wields over the budding Hubay student. Hungary has justly been called the "Land of Fiddlers." Many musicians will at once think of Hungary's plentiful crop of gypsy players. Yet with these musical nomads we are no concerned here. Even if one were to take every gypsy violinist out of the land, Hungary would still remain one of the greatest, if not the greatest, producer of violin talent. A country where the cult of chamber music has become popular and beloved must necessarily favor string instruments. It is from such a race of born fiddlers" that the Hubay ideal violinist is re-

What wonderful advantage this is toward assuring a successful musical development of the young prodigy! Every true musician realizes that where there is not a good foundation of inborn musicianship (a sort of musical intuition in the pupil waiting to be developed by the conscientious teacher to the highest point of musical culture) the training becomes purely a musical education, a technical undertaking, solving problems in musical algebra, as it were. The violin talent developed by Prof. Hubay is usually the pick of the land, many of his pupils are children of musical parents. Indeed in some cases such as Vecsey, Szigeti and others, the fathers of the little fiddlers themselves are violinists of considerable attainment. These parents eagerly seek the normal musical development of their children and, placing implicit faith in the master, devote themselves to their task of cooperation with pride and intelligence. The help which Prot Hubay receives from such parents is vitally important to him in his noble work. Back of Prot Hubay stands an institution, the Royal Hungarian Musical Academy, which is famous all over the continent for its efficiency and high standards. It is from such environment as this that the Hubay ideal emerges.

While Prof. Hubay insists upon the right of individual expression, even when interpreting the works of the greatest masters, these excursions into the land of personal peculiarities are never allowed to be undertaken at the expense of the composer's ultimate men-

The Contra-Bassoon

Tue contra-bassoon (double-bassoon or contra-fagotto) stands in the same relation to the ordinary bassoon as the violoncello to the double-bass. The instrument is a double-reed one, and identical in fingering, etc., with the bassoon, but differing in compass and even a little in tone quality. The German bassoon seems likely to become universal, owing to its fine tone and wide compass, which extends from B-flat, ten scale-degrees below the bass staff, to E-flat within the bass clef. The music for it is written an octave higher than it sounds. The instrument is so deep in tone that it serves only to play heavy bass parts, and basspassages of moderate speed. Beethoven employed a contra-bassoon in his Ninth (Choral) Symphony, and in his opera. Fidelio. But the instrument used by Beethoven seems to have been different from that used to-day, for he writes notes higher in pitch than the modern instrument can well produce. The modern German instrument owes its perfection largely to Heckel, the well-known instrument maker of Biberich. Tchaikovski made effective use of the contrabassoon in his works, especially in those chromatic chord-passages deep in the bass so frequent with him. The instrument is an exacting one to play, as it demands considerable breath-power.

(The Etude Gallery)

The Tympani, and Instruments of Percussion

(The Etude Gall

alone or in conjunction with other

tions. If we may make an exception against our own ruling upon comparison, let us draw a faint parallel between the Sevčik and Hubay ideals.. Where the former works by the motto of "perfect technic first and last", the Hubay war-cry is "thorough musicianship before everything else." And here lies the great distinction between the two types of violinists. Prof. Hubay holds that the student who can not make satisfactory progress working on his instrument intelligently and with perseverance for five or six hours per diem, had better give up striving for a virtuoso career.

The Hubay ideal impresses us on first and last hearing as a type whose playing is suffused by the noblest musical spirit and guided by unconscious intelligent control which has a firm grip over all emotions. There is an omnipresent regard for the composer's slightest whimsical moods, and the emotionalism which comes to the surface in his interpretation seems so impersonal. It is like the glow of enthusiasm over the composer's musical message rather than a perpetual moody or combustive expression of ego. This constant watch over ego has often produced rather strained playing; but such results, like the overdoing of the Sevčik veneration for technic, is inevitable with some pupils, and we may be certain that this shortcoming has no real part in the Hubay ideal.

"Tricks of the Trade" Taboo

Mannerisms and the faintest attempt to win the gallery with the various more or less known "tricks of the trade" are tabooed and entirely foreign to the Hubay ideal. The classics are perferred to modern composers much that at times one is stunned at the seeming indifference of this great master to the new contributions to violin literature. Beside this chief virtue of musical thoroughness, we must pay our tribute to the elegance and ease in playing which is part of the Hubay ideal. These characteristic traits were no doubt Hubay's blessed heritage from Vieuxtemps. As a result of this advantage, we behold in the Hubay ideal's playing such well controlled and elegant bowing as perhaps no other school can boast of at present.

The development of the bow-hand technic is at all

times splendidly balanced with that of the left hand and as a result we are richer with the type of violinist who in his perfect technical and musical balance actually succeeds in coaxing his instrument to sing and not merely to play. With such control of the bow, good tone-production becomes a matter of course, and as a result the violin sings forth its songs in the richest hues and shades of tone coloring and with the most ideal nuances of musical phrasing.

Unfortunately, perhaps fortunately in commercial izing its unusual musical talent, Hungary has not kept on parallel lines with the musical development of its prodigies. For this reason the Hubay ideal is not so well-known to the average American music lover as some of the other better advertised types. Nevertheless, that alone can not take away one iota of the ad-mirable musical talent which we find in the fully developed Hubay protagonist. Yet there have been any number of Hubay pupils who have migrated to the Pisek camp and equally as many who, after grinding away for many years with the kind old Bohemian master have sought Prof. Hubay for further knowledge in the shape of different views and new ideals. All of which goes to prove that neither of these two violinist ideals is complete in itself, and that the spice of variety is a blessing even in Fiddledom

The Auer Ideal

This third type of violinist is unquestionably one of the most popular with the majority of our concert audiences. The Auer school has sent forth such disciples as Elman, Zimbalist, Parlow, and a good many other more or less successful artists whose splendid achievements serve as a great tribute to their master.

In diagnosing the Auer ideal we shall encounter problems which were largely absent in the previous two studies. While there is considerable uniformity in the playing of many of these disciples, we must admit that the trade-mark is not as obvious as is the case with the Sevčik and Hubay type. Here is where we can press our thumb upon the very button which discloses the secret of the Auer ideal's popular success.

Briefly, the causes are the following-First of all, Prof. Auer's conception seems more clear than any of his colleague's as to what constitutes the combination of an all-round successful concert violinist. He has diagnosed the psychology of the concert-going masses to the finest point and then set to work producing such violin talent for which there was the greatest demand. After thorough study he became convinced that the proper development of an artist's own peculiar individuality is just as vital-if not more so in our ideal in the Hall of Fame

age-toward achieving a great public success, as is a

thorough musical grounding. While this happy combination may be termed the chief cause of the success of the Auer type, it is by no means the only important one. Prof. Auer's attitude to the violinist's art and his conception of the ideal violinist fitted him wonderfully to develop the matchless violin talent which is so plentiful in Russia. No one knowing anything of Russian musical talent can gainsay that it possesses almost superhuman ability for concentration and work (a sort of Uhrgewalt)

more than any other race.

This intensity is almost doubled in the case of the talented Russian Jew. Here is a point well worthy of mention, for most of Prof. Auer's successful disciples have come from these ranks. This remarkable ardor of the Iew is the very power which according to Heine carries him to the antipodes of extremities. Prof. Auer has harnessed this rare human power to the chariot of these young artists, and has sent them drawn by this God-given force at a fair pace on their way to the Hall of Fame, And they are greatly mistaken who think that in this intensive culture of the individual Prof. Auer may be carried away by the fascination of the experiment to the detriment of musical art. A master with such brilliant achievements in every field of musical endeavor as Prof. Auer has scored in so many music centres of Europe is too well balanced, too staunch in his musical makeup, to worship false Gods in the domain of art Individual Artistic Performance

We must add to this sentiment that no other teacher but one of his broad experience could ever have carried such experiment to its full success. It took just such master mind plus master musician to find the frail border line which separates the ever objectionable inartistic and sensational playing from the strongly individual vet artistic performance.

Only a man of deepest insight and broadest vision could take one individual after another, each and every one with his and her own tame or aggressive peculiarities, and preserve out of this combustive matter those elements which would help the artist in his appeal to the masses, and eliminate the objectionable by gradually suppressing it. The surest cure for this necessary elimination of temperamental ailments is of course the serious study of theory, harmony, counterpoint, chamber-music and all round musicianship

Let no one read between these lines the fact that the Auer disciple has patent rights upon all human emotions and artistic temperament; for it is not our intention to portray such a state of affairs. Quite the contrary-the Auer ideal, like the two other types of violinists, is also composed of various violin talents, some more, others less spirited by nature.

Implanting Temperament

Prof. Auer is just as human and helpless in his attempts to implant temperament where it is sadly needed as his numerous other colleagues. But where some other masters may give up in despair he drives his chilled subject through all the paces in the art of finesse. Result,-the pupil acquires, as it were, an artificial temperament which in many respects so closely resembles the genuine temperamental force, that it has been known to baffle not only the masses but some of our learned and infallible critics. Considering the toil and splendid craftsmanship it requires to turn out such highly efficient musical parrots, one is forced to pay a tribute to the master as well as the product, If nothing else, such successful experiment certainly proves Prof. Auer's versatility and illuminates his deep knowledge of human nature and, lest we forget, the everlasting fickleness of concert audiences. To expect great diversity in the interpretation of those artists who thrive on the artificial temperament diet would of course be asking too much even from the greatest of masters.

Be the composition a small encore number or the greatest of concertos, it matters very little in this case. The interpretations of each and every number will remain identical even after many, many years. These finesse-bred artists are definitely labelled by the unmistakable similarity of their-rather their master's-interpretation, and should practice great caution not to be heard before the same audience in close succession,

Fortunately, representatives of the Auer ideal of this kind are in the small minority, and as a result of their scarcity, the Auer ideal reveals its power and charm from the numerous splendidly developed violinists who in their virility, youthful enthusiasm and sincere devotion to their art have been recognized in the musical world as among the most fascinating soloists, and thereby have won a conspicuous niche for the Auer

The violinists who have been moulded into these three ideals are young artists who more or less an etill under the wing of their three masters; and as such they will prove fascinating study to any one not satisfied with signs seen on the surface, but who rather prefer to take the time and thought to delve deens into the subject and unearth the numerous material a well as spiritual forces which go toward creating the different violinist ideals of our age.

There is so much good and beautiful to be found in each type that, notwithstanding their shortcoming they have amply justified their existence. None of the is in need of odious comparison, for each can demand recognition on its own merits,-merits which in every case have been the result of sincere effort and conscien tious work differing merely in some-ideals.

Teaching Expression to Children

By Frank Howard Warner

THE most difficult problem in teaching the piano to small children is doubtless playing with expression.

The simple construction and modest intent of the

pieces which are within their grasp is one reason for this. Therefore teachers should select pieces with titles which convey a definite meaning to children. In do ing this it is wise to consider the sex of the pupil Royal are ant to object to titles about dolls and other things associated with girls. Such names as "Boat Song" 'Happy Child," and so forth, or those dealing with bells and birds will interest both.

To get the most out of his pieces the pupil will naturally think about their titles and styles. A few questions will help to accomplish this, for instance. "What does this title mean? Does the music sound like that when played by the pupil? If not, why?"

Significance of the Phrase

That each phrase has meaning, and each its own climax, should be taught early. These points can be made clear by comparing musical phrases to spoken ones; and this means the study of each phrase by itself. Phrases can be compared in regard to difference in length, rhythm, tone quantity, and inflection or melodic "lines", and the larger parts of a piece in their difference of mood.

Danger in Tuning the Piano Too High

Ry R A Davidson

New pianos are tuned to International (A-435) pitch, as that is the pitch adopted by modern bands and orchestras.

But there are new and old pianos. What is good for one is not always good for the other. Most pianos in home-use are not new. They contain strings more or less rusted from climate, dampness, etc. The pitch is possibly half a tone lower than when new. That is because the tuner's advice to have the piano tuned several times the first year or so was neglected at first.

To raise the pitch of such pianos means broken strings, in practically every case. New strings to replace broken ones will stretch out of tune so soon as to be unendurable. They need to be frequently pulled up until permanently "set." A competent tuner is not always anyilable to death! always available to do this, especially in the country. Aside from that, it requires at least two tunings to raise the pitch of a piano properly, which means double the usual charge for the tuner's time. If the pitch of a piano is raised, it is safe to say that it would not remain in perfect tune longer than a week, sometimes the next day, depending on the make of piano, the frame, and character of the strings.

Possibly the neglect of a piano the first year is because of the terms of purchase, where the dealer agrees to keep it in tune free the first year, and then neglect

I never feel it advisable to recommend raising a piano's pitch except for use with cornet, flute, etc., or for certain vocal use.

Four Roads to Memorizing

By Clare Mayfield

First. Visualize every note until a mental picture of the piece has been formed. Second. Analyse the harmony of it: the Construction and Combination of Chords. Third. Play each passage over successively so that your fingers will carry you through in case of nervousness. Fourth. Practice sufficiently to produce an auditory image

A Master Lesson by a Famous Virtuoso

Chopin's Polonaise in C Sharp Minor Analyzed and Interpreted

By ALBERTO JONÁS

Eminent Spanish Pianist and Teacher

THE C Sharp Minor Polonaise has ever been one of the favorites of both student and teacher. The reasons are easy to see. Technically, it is less difficult than any other polonaise, and withal it is forceful and brilliant. The finale is somewhat disappointing to the young pianist who is accustomed to end his bravura pieces with a crash and a flourish. But the dashing opening and the soulful melody of the middle part more than make up to him for the fancied lack of brilliancy in the end of the piece.

Having been asked to give an analysis of this piece, with whatever suggestions and advice as to its execution my knowledge and experience can supply, I proceed forthwith to do so: This polonaise is constructed according to the simple lied or song form. Indeed, it requires no special knowledge of construc-tion, of analysis or of the various forms which are used in musical composition to perceive and understand its clearly defined divisions. This great simplicity of form is likewise one of the reasons for the popularity of this polonaise among students and amateurs.

At the outset, the young pianist should beware of any of the faulty executions which usually characterize out the characteristic rhythm of the polonaise, the poorly taught student. Do not play







but be most accurate as to the time value. Care must also be given not to emphasize the thumb of right hand while playing weaker the fifth finger, with the



The melodic design is upward:



The 32nd notes in the first two measures are not embellishments. The metrical accentuation falls on them. and they carry the melodic sequence; consequently

they should be strongly marked. Yet the insistency of the successive Es, which resemble an organ point, requires also a forceful accentuation; indeed still greater. The chords that now follow should be played with a vigorous fiery touch and the two closing chords in C# minor should stand out, given with yet greater power, and should sound orchestral. The last C# minor chord should be "lifted" with iron clawing fingers and a supple, swift forearm.

There are now many ways in which the following rising, passionate melody may be played. You may begin #, letting the D# of the right hand and the octave in left hand ring out like a stroke of cymbals and tamtam, supported by the full power of the brass instruments; then immediately p, and then immediately crescendo. This crescendo can be followed by diminuendo from the eighth note G# to the eighth note A.

But it is also esthetically correct and effective to begin that melodic phrase b. An accellerande from the third D# to the eighth note G#, followed by a ritardando, to balance the agogic values, will greatly enhance the effect. Meanwhile left hand should bring



and then subside into p. The two last measures are to be played softly and with lingering touch, nearly a portamento. The following, repeated, D# should be played either rubato, or with increasing vehemence, followed by a crescendo of greater intensity than the first, and which on the high B gives way to yet greater défaillance, a typical French expression which means giving up, fainting, discouragement, disillusion, all rolled into one, more than was expressed the first time; or the high B and the following melodic notes may be sounded full and with breadth.

A Needed Repetition

It is noteworthy that Chopin here writes out the repetition of the principal subject instead of merely placing two dots before a double bar. This shows that



he considered this repetition as an integral part of the dramatic development, and not merely a concessicustom. It behooves us, therefore, to play this repetition with lesser, or still greater strength of dramatic declamation. I prefer the latter.

Now somber chords announce a storm of dramatic development. Like a flash of lightning the first arpeggio cleaves the dark background. Linger on the initial -double-sharp of this arpeggio and play sweepingly, with increasing force, snapping off the last E and landing heavily, with dull force, on the next chord, but playing the resolution-the chord on G#-softly. Repeat this proceeding for the following arpeggios, seeing to it, however, that you constantly increase the vehement fiery expression of your playing, the strength, speed and ripping power of your arpeggios, culminat-ing on the vibrant D# in both hands, and in the dominant-seventh chords that follow.

A Whirlwind of Passion

The recuperation from this whirlwind of fury and passion takes place on the three D# that serve as a bridge to the sweet-sad, longing melody that appears now in the right hand. Employ now a soft touch, a sweet, though penetrating, tone, and do not fail to make an elision—a separation—between the three Dsharps and the fourth D#, which is the beginning of this new melody. Deliver this cantilena, which covers two measures, in a sostenuto style, clinging to every note as long as the tempo, rhythm and poise and balance permit. Do not repeat this melody in the same manner; do more or do less. Perhaps the latter manner is, in this instance, more advisable, because it intensifies the sad, reminiscent, longing, regretting expression of this sad-sweet melody.

On the trill that follows build a powerful crescendo -only on the trill, not on the accompaniment in the sharp and B#-begins with the first note in the bass followed by the side note of the will (C#) according to Klindworth, and by the principal note (B\$) according to Mikuli. End the trill with a forceful accent on C# and play the following passage with greater agitation of force than when it first appeared. Ritard strongly and play softly, with sweetness and resignation, the closing measure



which is also the end of the polonaise. Bear this in mind, for in some editions, Kullak for instance, this is not indicated.

Now comes the second part of the polonaise.

A new melody appears, which breathes so wondrously of hope, love, fervor, of up-lifting nobility, that we can only pity the heart that is not touched and melted thereby. Only a soul and a mind of such greatness as Chopin's could have gathered from the unknown a song of such supreme beauty. What are clever words and protestations, and the tricks of oratory compared to the soulful appeal of such a melody!

Routine rules learnt from others-criticism-mostly based on these-they are all silenced when Purity, Truth, Love or Greatness appear before us. Man then can only wonder, admire and love.

A Lovely Melodic Creation

The worthy student will, therefore, strive to the best of his ability to do justice to this admirable melodic creation. Care must be given that the thumb of right hand play softly. Play the bass pp; the melody mf, so as to obtain a full, resonant, albeit mellow tone. Mikuli (a pupil of Chopin) writes thus:

but I advise to play in the manner edited by Klindworth, Kullak and others so that Bb and Gb in the right hand are played together;



The exact relation between a group of two notes against three would here be very disturbing and de-tract the attention and care from a flowing delivery of the melody, and divert it to an insignificant rhythmical detail. Bring out the turn clearly, without hurry, in a "vocal" manner, articulating every note. Let the inflections of your dynamic treatment be well definedsudden crescendos, quickly dropped diminuendos. In the following measure some editions claim a melodic significance for every note of the soprano; others for only Db, Gb, F or for Bb, Gb, Db. F.



In this measure also begins a crescendo (first in the right hand, then in both hands), which must be vehement, passionate, urging on restlessly, and culminat-



from whence all this exaltation quickly subsides. riten. (not a ritard) brings us back to the first melodic strain. Mark well the deep Db in the bass and play the delicately ornamental 32nd notes in the right hand with a light, deft touch and without too great a speed. To the enharmonic chords that now follow let the top notes ring out, and to them subordinate skilfully the accompaniment. Some editions indicate no shadings for the following measures. I believe it best to play



A more agitated and dramatic period is reached now. A dialog of great intensity takes place between the melody and the base which brings to mind the similar eatment in the wonderful C# Minor Etude, Op 25 No. Whenever the bass speaks in 16th notes, make an agitated crescendo and follow this up at once by greater stress on the melodic notes in the right hand.



of ending this marvelous tone poem just as the day slowly merges into twilight, and the twilight into starry night? Would you rather see it end thus, as Chopin or with vulgar, blatant, chords?



uendo bring us back to more quiet, sweet, loving strains. Here the bass, although in 16th notes, flows

on, devoid of passion, yet full of gentle longing. The

melody in right hand reigns supreme, pouring forth

This lesson refers to the splendidly annotated edition printed on the opposite page

The Fable of the Pupil, the Pianist and the Pocketbook

Once upon a tim there was a pupil who had the ambition to play the piano just a little better than Liszt, Rubinstein or Paderewski, It was a very pleasant ambition. It made her eyes bright and her parents excited. Her father came to her one day and said "Daughter, here is a portly pocketbook. Go thou to the great city and engage a pianist to make you just a little better than Liszt, Rubinstein and Paderewski."

Now that she had the pocketbook in hand the pupil had not the least doubt that her road would be an easy one. "Money will buy everything," she thought "and I have the money." She went to the city and saw ever so many nice things and went to ever so many nice places. Incidentally she studied with the great pianist. She worked very hard every day. She must have practiced almost an hour and a half out of every twenty-four hours nearly every day. The pocketbook grew more and more emaciated but still the pupil had not acquired the much sought Lisztrubinsteinpaderewski technic. One day she overheard a pupil of an unknown teacher play so much better than she could that she went to the other girl and said, "Please let me see your pocketbook." The other girl winced and turned her head and said, "I haven't any pocketbook,"

Moral

Greatness In Art Cannot Be Bought With Money

THE ETUDE has presented a wonderful series of master lessons like the foregoing by Senor Alberto Jonás. We have never represented that these lessons have been as good as lessons in person with the teacher. We know that they are not. Yet, it is a fact that many ETUDE readers will gain more from such lessons than will many pupils of means and opportunity who can and do study with illustrious teachers. In reading the foregoing you will naturally miss the magnetic personality and the fine keyboard illustrations of such teachers as Katharine Goodson, Sigismond Stojowski and Alberto Jonás. Yet no teacher could give more details in a lesson, more direct help, more clear explanation than is given in the foregoing lesson. These lessons present a real opportunity to students who are denied the privilege of studying with master teachers, not merely because such teachers charge ten or more dollars a lesson, but because there never will be enough men at the top to accommodate all those who need such expert advice.

the bass rushes upwards, faster, in uncontrollable arise. tion: melody and double notes in right hand are also carried away in this surging tide of tonal waves. where strength and faith battle against despair, fear overwhelming ruin and-they conquer



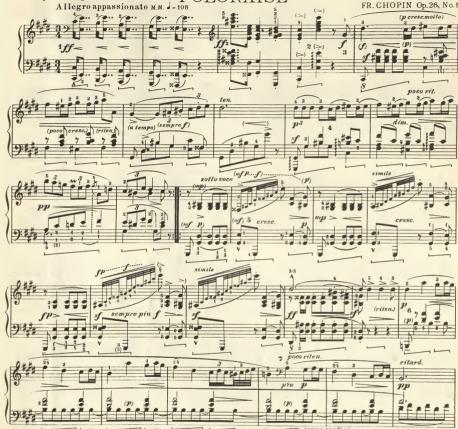
on an orchestral, triumphant, puissant chord. On this chord delay: let it sound on for a brief interval

All that follows now has been heard before; and it lies with you, my younger friends, in whose souls ! trust the undying strains of the mighty and adorable Chopin find a fitting response, to try and render adequately his immortal music. Emphasize still more the exaltation of some phrases. Sweeten and soften others. Nearly all editions (except Kullak) indicate a da Capo, which means of course that the polonaise is to be played again from the beginning, this time without repetitions. The somber part, with the arpeggios, is also to be played, and the polonaise ends, as stated before, on this phrase:



Like a dream of glory and heroic deeds of Poland freed from the Russian clutches and barbarism, a dream that reached at times the zenith of hope, but that finally paled and faded, giving way to the sad reality-thus stands silhouetted the Ca Minor Polonaise. In many of his other compositions, Chopin has ended with a defiant, bold assertion of unconquerable strength. But here-do you not see the poetic justice dreamed it, with a yearning sigh, not devoid of hope,

POLONAISE Edited by Alberto Jonas Allegro appassionato M.M.



1. I advise beginning only f and playing crescendo from the third beat of first measure.

2. Be careful not miss the E(top note) in the left hand chord, it is easy to overreach and inadvertently play E#. 3. Forte, not Fortissimo.

Bring out in the left hand clearly, and with verve, the rhythm that characterizes Polonaise; [[[[]]]. This Rhythm is, by the way, identical to that of the Spanish Dance called Bolero, of which Chopin has likewise given us a classical example. The difference between a Polonaise and a Bolero lies then, not in the rhythm, but in the character of the melody and in the mood of the whole composition, this being stately, majestic, noble in the Polonaise, and light, sprightly. and gaily enticing in the Bolero.

Do not bring out melodically. the top notes, of these chords: for a very awkward imitation of the melody, obviously not at all desired by the composer, would, otherwise, be the result.

4. Do not play the C# in the bass with the E#in the right (hand. Inasmuch as only abnor mally large hands can hold this C# the execution of this passage should be the follow

Here the top notes of the left hand chords being played at same time with the melody in the right hand may be slightly emphasized produc-ing an affect which, in the orchestra, would correspond to a melody given out by the first violins, and supported melodically, an octave be low, by the clarinets.

5. Delay somewhat on the first note of the two first arpeggios (F double sharp, and A) but not in the initial As of the two last arpeggios.

6. Play the melody well legato, with a clinging touch, mp or mf, and with a penetrating, far carrying albeit sweet soft tone; the repetition (measure 3 and 4) louder or softer than at first (preferable softer) and execute the richer ornamentation in measure 4 with distinct enunciation and elegance of delivery.

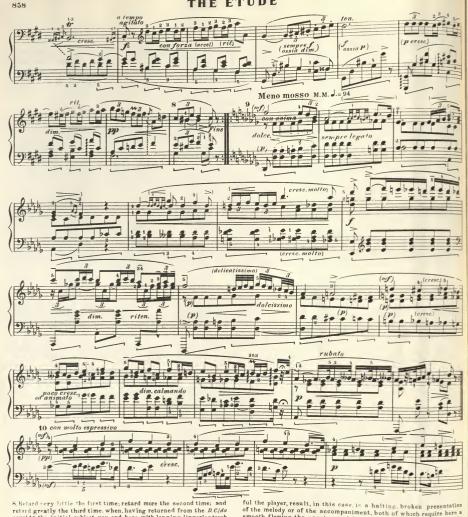
7. Softly, but with the rich mellowness of tone of the cello, and with the unctious, drawn-out delivery peculiar to that instrument.

(rit. a tempo)





11 Keep the lower two notes of the chord pp, and bring out the melody in F, on D and C, and in p on Bb. Copyright 1916 by Theo. Fresser Co.



capo) to the initial subject, you end here, with longing, lingering touch.

9. Chopin originally wrote:

and thus it appears in some modern editions. However, a strict differentation of the binary and tertiary values will, no matter how skillful the player, result, in this case, in a halting, broken presentation of the melody or of the accompaniment, both of which require here a smooth, flowing, tho passionate, delivery. I have, therefore, adopted the annotation as given by Klindworth, Parallel cases are found in the Fantasy F More and in the Allegro de Concert of Chopin.

Let every dynamic gradation, every passionate rising or falling take place in the melody alone, keeping the accompaniment serenely unmoved and soft, except in measures 6,7 and 8 counting from the entrance of the subject in Db major.

O. A slightly faster, more agiliated tempor the double, rates in the mide.

of the subject in Up major.

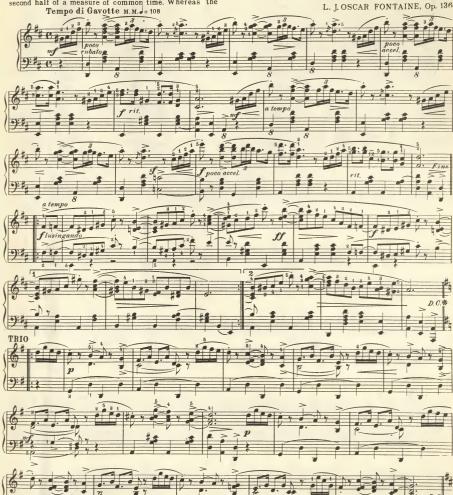
10. A slightly faster, more agitated tempo, the double notes in the middle kept soft, the duet between the tenorlike voice and the cellolite bass is to be "declaimed" with intense, dramatic expression. It stands on a level of poetic force with the similar passage in the C# Miner Etude Op. 25 of Chopin.

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Var. Tempo di Marcia



modern gavotte is more in the nature of a schottische or fancy dance. Play this composition in a sprightly manner with considerable freedom of movement. Grade $3\frac{1}{2}$



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In Mr. Fontaine's best and most graceful vein. Under the Arbor is a modern gavotte movement. The classic gavotte is a rather rigid dance form which usually begins on the second half of a measure of common time. Whereas the Tempo di Gavotte M.M. = 108



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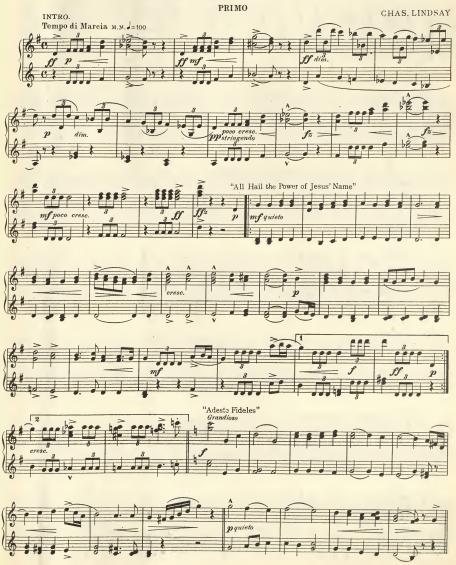
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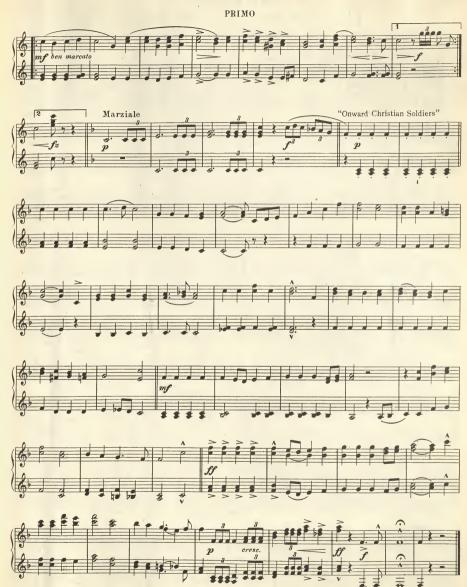
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A real Christmas duet, suitable also for festival or general use; introducing three of the best known hymn tunes, all of which well adapted to the march rhythm. Grade III.

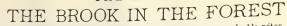


FRATERNAL MARCH

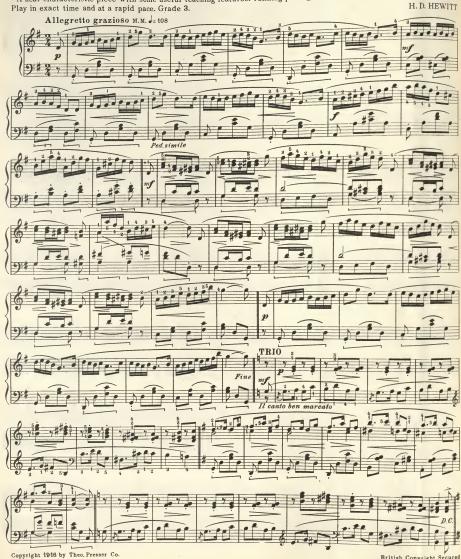








A neat characteristic piece with some useful teaching features: running passages, double notes, and a left hand melody. Play in exact time and at a rapid pace. Grade 3. H.D. HEWITT



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Respectfully dedicated to "Uncle John" A Brashear

Play this alluring waltz movement with richness and sonority of tone and with strong rhythmic swing. If used for dancing it must be played in strict time; otherwise, considerable freedom of movement is desirable. Grade 4

Intro.

Tempo di Gavotte M.M. = 108





A unique number, with very expressive melodies tastefully ornamented with rapid chromatic scales. Employ the singing (or clinging legato) touch for the melody tones buttakethe Moderato M. M. J = 28

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chromatic passages crisply and lightly, with rapidity and smoothness, A novellette is a little musical story. Grade 4

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THE PERFUME OF VIOLETS

WALTZ

GEO. L. SPAULDING

In this sprightly waltz movement opportunity is afforded for profitable finger practice. All the passage-work in eighth notes must be played clearly and distinctly and with absolute evenness. Grade III.



*From here go back to % and play to Fine; then play Trio.

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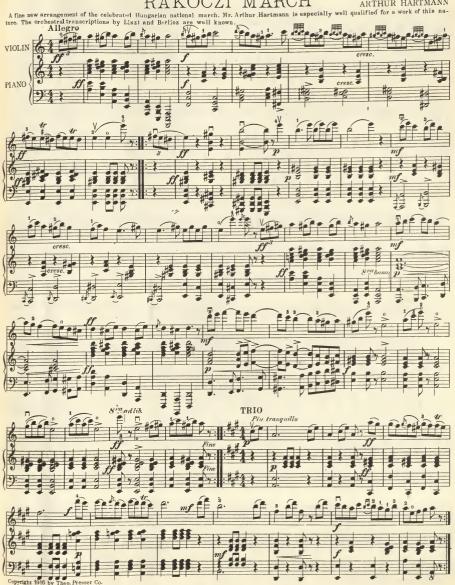
The Kewpies gave a dance one moonlight night, Underneath the Bong-tong tree; They capered and froliced till broad daylight, Twas a comical sight to see. A lively characteristic piece, by apopular writer. Read over the verse above, and play in descriptive style. Grade 3



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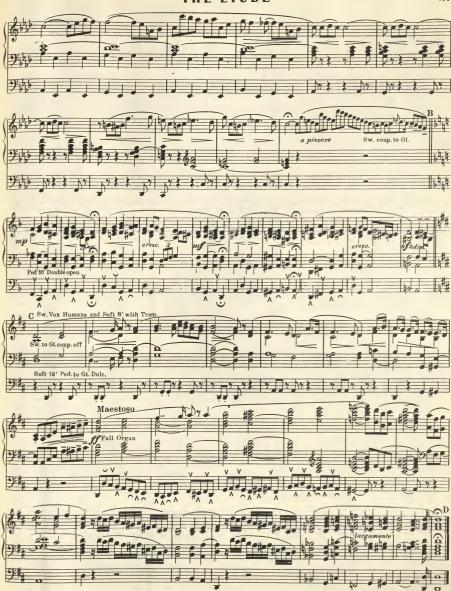
Transcribed by ARTHUR HARTMANN





This compilation introduces from A to B an "Antienne," a Batiste composition but little known. From C to D is given an arrangement of the exquisite theme from his "St. Cecilia," Grand Offertoire No. 2. A splendid festival prelude or offertory.





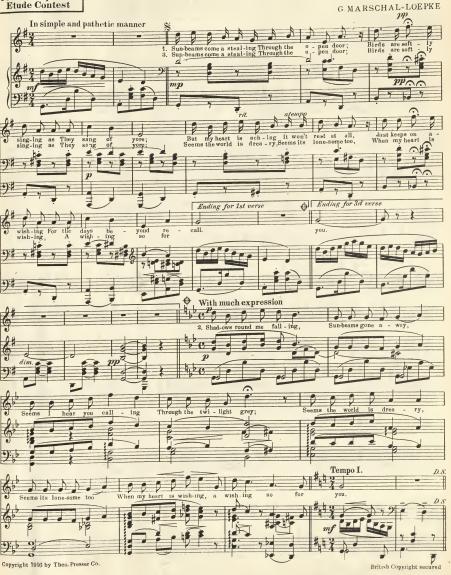
THE ETUDE

NATIONS; ADORE

HARRY ROWE SHELLEY



WISHING **Prize Composition Etude Contest**



FESTIVAL POLONAISE

Although the polonaise rhythm, in the accompaniment partakes somewhat of the nature of the bolero, nevertheless the polonaise has some distinctive features of its own: the syncopation, for instance, frequently found in the opening measure (p) and the cadence falling upon the second and third beats of the eighth measure. The Festival Polonaise by Mr. Seifert is easy to play but it is perfect both in form and rhythm. Grade 3

USO SEIFERT Moderato M.M. = 108

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Some Facts About Our Favorite Operas

THE world is slow to recognize a masterpiece. The first production of Gounod's Faust at the Theatre Lyrique in Paris, 1863, resulted in a success so mediocre that the English publishing rights were sold to Thomas Chappell for \$200. As an opera score is not of much commercial use unless the work is known to the public, Chappell's offered to share the expense of a production at Covent Garden but Augustus Harris, having the only tuneful number in it, refused to have anything to do with it. Colonel Mapleson was approached, and arranged to give it four performances at Her Majesty's. Within a few days of the first performance, Mapleson found that only \$150 worth of seats had been sold. He perceived the need of drastic action, and boldly announced that the house had been sold out for the first three performances. He then lavished tickets upon an extensive free-list. The result was that the public became deeply interested in something which apparently it could not easily get. Seats for the fourth performance were sold out, and ten more performances were given forthwith, and afterwards several performances were given at intervals during the season.

Verdi's Most Popular Opera

Verdi's most popular opera, Il Trovatore, was founded on a drama written by Antonio Gracia Gultierez, a young Spanish author. Gultierez completed his drama. El Trovador in 1832. It was his first work, and was completed just as he was on the point of drawing lots for conscription. The work was instantly accepted and put into rehearsal at the theatre Del Principe. Too poor to buy himself off from conscription he was about to don the uniform of a soldier when his drama achieved such success as to enable him to buy himself off. He devoted his career to writing plays and subsequently came to be one of the foremost dramatists of Spain. He was born in 1815 and died in 1852, a few months previous to the initial production of Ver-di's opera based on his first success.

Rossini's Troublesome Debut

Never has a masterpiece been produced under such disadvantages as Rossini's Barber of Seville, which was first given in Rome, 1816. To begin with Rossini had antagonized his public by choosing for a libretto the same as had been set by Paisiello, an esteemed composer much der than himself, thereby laying himself open to the charge of impertinence. Then Garcia, the great tenor, insisted on singing a Spanish serenade of his own, to ne accompaniment of a mandoline; unfortunately he forgot to tune the instrument before going on the stage with the result that the audience was kept waiting -much to its openly expressed annoyance, Then a string broke! This episode also paved the way for disaster when Zamoni entered with a guitar to sing Largo al Factotum-the audience hissed at once without waiting to see if the instrument was in tune. Then Vitarelli, in the role of Don Basilio, slipped over a trap-door as he entered the stage. He fell on his face, and therefore had to sing his admirable dramatic air with a handkerchief to his nose. The tale of disaster is not over, however, for during the finale a cat walked across the stage and the singers going in pursuit, hopelessly disarranged the mise en Scene.



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1 ON DESTRUCTION OF THE STATE O Department for Singers Editor for December, Mr. S. CAMILLO ENGEL

Why the Study of Singing Depends Upon the Study of Language

acles within and without us? To men-than normal. For the O the base of the the required changes of the lips and tion one of them, the voice, with which tongue is just a trifle higher than for the alone we are here concerned, is it not Oo, while the lips open themselves to a wowl must be continuous. (3) on- air should be allowed to gove the wonderful that its entire range often wonderful that its entire range often wenderful that its entire range of the wenderful that its entire range of t wonderful that its entire range, often vertical oval. E (Ital. I), A (Ital. E) comprising two octaves and sometimes and Ah (Ital. A) demand a gentle partmore, is produced by only two chords ing of the lips (wide enough to admit (vocal bands), whereas man-made instru- the knuckle of the forefinger) with resame compass? Is it not amazing that the articulation of sixteen consonants, of the most divergent character, should be accomplished by but three agencies, the tongue, the lips and the teeth? And, to crown it all, is it not marvelous that the principle underlying the production of vowels, the front of the tongue (its tip), both the vowels and the consonants, forming a semi-circle, lies lightly but though the nature of the two is so entire- motionless in the bottom of the mouth, ly different, should be the same, namely, the obstruction of the outgoing air? In the first case, the air is momentarily sockets in which rest the roots of the hemmed in by the closure of the vocal teeth,) tion? We are born into an infinite realm first they should be practiced slowly and

English Neglected To-day

the tools of his language is indispensa- required for all the other vowels. ble, and that before he attempts to sing; and came after speech; and not only move the lips forward into the Oo posibecause the vocal apparatus of the Anglo- tion and back again to Ah. Saxon races is congenitally less perfect Ex. 2: From the Ah position, change and almost primarily so, because in Eng- back again to Ah. lish, as spoken today, the vowels are not Ex. 3: Lips in the Ah position, given enough sonorousness, and the contongue normal; with this picture before sonants are shamefully neglected.

causes the often heard, but unjust and tention is as concentrated as it should untrue assertion, that English does not be, one cannot help observing the rising lend itself to singing. An incompetent of the root of the tongue (N. B., make workman always has an excuse, he blames sure that the palatine arches also spread his tools, be they ever so finished, for his and rise somewhat as in yawning); back shortcomings, his want of skill. The again to Ah when the root of the tongue sonorousness of the vowel sounds will be felt to go down again. A similar depends partly on the adequate opening process will take place with the tongue of the pharyngeal cavity, partly on their rising, but not so high, for the formaproper poise, i. e., in the region of the tion of the A, which, with the return to sphenoidal head cavity (situated at the Ah furnishes the fourth example, base of the skull above the uvula on three conditions yield a resonant vowel sound. What avails the reinforcement of sound, the result of the observance of one of the requisites, if tongue or lips or both assume positions contrary to pure vowel formation, or vice-versa?

Vowel Formation

quired for E and Ah.

It must be borne in mind that for all gently touching the lower front alveoles (inside ridge of the gum containing the

Because it comes natural to us to speak, Also the opening between the iaws must we pay no further attention to it; we are remain the same for all vowels. It is blind to one of the greatest manifesta- not easy to do so when the tongue tions of the wonders of this life, and assumes the position for E, but it does never even dream to investigate the not follow that it is impossible. The causes and origin of speech. Yet, if the utmost that can be conceded is just the American ever wants to sing beautifully slightest possible closure of the jaws in in his native or other tongue, a study of the case of the E, as compared with that

Ex. 1: The mouth assumes the Ah

one, intently wish to pronounce the E It is this incredible neglect which without, however, sounding it. If the at-

and finally, on the form of mouth and the lower jaw has habituated itself to position of tongue, belonging to and dif- hang down lightly at an equal distance fering for each of the five elementary from the upper one for all vowels. Anthat the tip of the tongue never be removed from its resting place against the roots of the lower teeth.

oh-ah; ah-oh-oo.

Difficult Vowels

Of the two new vowel sounds not bements need at least four strings for the ceding mouth-corners, the root of the longing to the five elementary ones, one tongue rising to its highest for the E, is foreign to the English language. The falling to normal for the Ah, and for the occurs approximately in such A occupying a position between that rewords as "fit." It should be of a more closed character. For those who understand German, I refer to the word "stöhnen," which contains it. This sound is produced by the o position of the lips in conjunction with the a position of the tongue. I will mark it oe. (4) o-oe-ah; ah-oe-o. The other one, alien to English, results from the combination of the oo position of the lips and that of the a the tongue. The sign for it is wc. bands, in the second by that of either the The following exercises are calculated This sound, found in both French tongue or the lips. How many of us are to develop the resonance and the correct (plume) and German (trueb), has been stimulated to give this miracle any attenmemorial to obtain voice resonance. (5) of marvels without recognizing them as with the aid of a handglass, but the image ue-oe-a; a-oe-ue. The skeleton of the reflected by it must find its impression vowel sounds having thus been perfected, in the mind in order to insure success, the student may proceed to put the flesh on them, but only by degrees. First, hy whispering them, singly at first and only afterwards combining them as above, then speaking and finally singing them mezzo-forte on the five or six tones that are individually easiest and most natural

The "articulation beautiful" depends on the development of the tongue and lips to the highest degree of strength, elasticity and mobility. If we analyze the not only because song developed from position, tongue normal (see above); consonant sounds of the English language, we find that for the majority of them the tongue is the principal agency of production-either by coming into sudden than that of the Latin ones; but, also, the lips into that of O-the vertical oval; contact with the upper front alveoles, or teeth, or hard or soft palate. The action of the tongue-tip is responsible for: T D, N, C, S, G, Sh, Th, Z and R; that of the rear of the tongue produces the G (hard), K (soft), whereas J and L owe their existence to the middle tongue. The double consonants require a combination action of the rear and tip, or tip and middle, or rear and middle tongue,-"active." "wield," "cry," etc.

Developing the Tongue

To develop the tongue to its greatest efficiency, the following exercises are recommended. From lying innocently and meekly in the bottom of the open mouth, let the tongue dart rather vehemently All of these exercises should be made against the upper alveoles, producing a almost a line with the root of the nose), slowly at first, and only then faster when distinct explosive sound, after which it falls back again into its original position. For the requisite explosive sound, the energy of the tongue must be allowed to vowels. Only when combined will these other important factor to be observed is again. In this, as well as in all the following exercises, no "lung air" is permitted to enter the mouth during the tongue activity. In other words, inhale The second step consists of the combefore the exercises and no not exhale bination of these and two new vowel sounds, of which I shall presently speak, cased. The reasons why the Leader and suggested the sounds of which I shall presently speak, cased. sounds, of which I shall presently speak, ceased. The reasons why the lung air endeavoring, however, to mentally place should not be allowed to interfere with The Oo (Ital. U) requires a contracted them into the sphenoidal (see above the activity of the tongue are, first, be-

How many of us are awake to the mir- with the base of the tongue a little lower not to speak them. In these exercises sounds, which are the carriers of the indicates (vowel, derived from voxit would not only interfere with the unfolding of all the strength the tongut is capable of, but part of the sound which should be caused by the tongue alone would be made by the air, which, in its turn, hinders a clear-cut, distinct articulation. Indirectly, it will contribute to the student's breath control.

The next step would be to let the tongue, having once more assumed its normal position, throw its rear, first against the soft, then against the hard palate, with sufficient energy to again produce a short, explosive sound. Having fairly well succeeded in producing ear of these sounds by themselves, proceed combine two of them. Front action of the tongue to be followed by rear action and vice-versa; rear action of tongue for lowed by middle, and middle action b front. The middle tongue is not capable of producing an explosive sound; its ac tion involves the coming into contact of its rims with the hard palate and molar These exercises help one to the distinct articulation of the double consonants, like Ks, Gl, Cr, etc. Let me repeat that the lung air be not allowed to participate in the production of these sounds.

The vowel formations have already helped the lips to develop to a great extent. For their further development and that of the B and P, practice the following exercise: Pressing the lips firmly together, they will form an obstade through which the mouth air should be sent with such suddenness as to produc an explosive sound, the lips yielding to in two different ways: (1) in a lateral and rearward direction; (2) in a forward motion. In the latter case the explosisound will be louder than in the first which leads to the correct articulation of the P, whereas the B will be the result of No. 1. As I am here only concerned with the development of the organs speech, the tools of the vowel and consonantal sounds, 1 refer my readers who are further interested in the analysis of languages to Speech and Song by Ellis. and English Diction for Speakers and Singers by Rogers.

Improving the Speaking Voice

Whosoever has heard the Neapolitan Venetian or other Italian street singers in their ballads or folk-songs and compares the mellifluousness of their voice with that conveyed to his suffering ears by his countrymen singing the popular songs of the day, will easily see the crying need of educating and improving the last-named one's speaking voice before letting him inflict the torture of his sing ing upon the public. But if this is not a sufficient argument, perhaps the following quotation from Grove's "Written By A Englishman" will be: "English require nation in the civilized world speaks it language so abominably as the English The Oo (Ital. U) requires a contracted them had the spinishmentally hear, but cause all of it is needed for the vowel ter of articulation, speak much

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than we do. Familiar conversation is car- derivations, oe and ue, with a resonant ried on in inarticulate smudges of sound voice, though in mezzo forte, and when which are allowed to pass current for the lips and the tongue have been develsomething, as worn out shillings are ac- oped to their greatest efficiency, then ancepted as representatives of twelve pence. other step forward brings us to the for-Not only are we, as a rule, inarticulate, mation of syllables,-to be sung first on but our tone-production is wretched, and one, followed by two tones, and so on. when English people begin to study sing- This gradually introduces us into the ing, they are astonished to find that they temple of singing proper. have never learned to speak. In singing, there is scarcely a letter of our language that has not its special defect or defects amongst nearly all amateurs, and, sad to en vowels to syllables should be taken say, among some artists. An Italian has (first preceding, afterwards following but to open his mouth and if he has a the vowels) in the following order: T voice, its passage from the larynx to the Th, S, Sh, P, K, D, P, B, K, G, L, M, outer air is prepared by his language. We, (NG only after the vowel), and, lastly, on the contrary, have to study hard be- F, Ph, which is produced by the upper infor we can arrive at the Italian's start- cisors pressing against the lower lip, ing-point." Now, don't you see, kind leaving an aperture between them, reader, that you are wasting time if you .through which the mouth air is made to start your singing without first going the audibly escape. The R is produced by the road I am pointing out to you? You ac- tip of the tongue vibrating against the quire or fortify bad habits of articula- upper front alveoles, the motive power tion; and if these concern tone-produc- for which should be in the root of the tion, to correct these takes twice as much tongue. time and patience, and considerable moral After this, double and heaped-up con-

courage-which not many possess. To return to the first part of my dis- future master-singer, and from this point course, when the reader is able to sing of vantage he will behold a road beautithe five elementary vowels and their two ful and comparatively easy to travel.

Study of Consonants

The consonants combining with the sev-

sonants will no longer be a terror to the

The Joy and Beauty in Singing By S. Camillo Engel

rather an exclusive art, pursued but by a possess an almost inexhaustible resourcefew, only they followed the career of a fulness in contrast with the old Italian singer who were especially fitted for it. master, who needed but to be insistent, In our time, music having penetrated the which, believe me, he was. masses, singing preëminently has been The Italian language is conceded to extaken up by a great number of people, cel others in vowel sound and vowel though not yet by far enough. By be- purity. In it there is no harsh sound. coming members of church choirs or This greatly facilitated the old masters' singing societies, or both, many gratify task. They were not obliged to experitheir inherent longing to sing. Others ment with each vowel in each individual have an irresistible desire to cultivate case until the one easiest and best fitted their voices, instinctively recognizing the to vocalize on had been found. But this beauty of such an accomplishment, at the is exactly one of the many things the same time yearning for the happiness of modern teacher who knows has to do. singing themselves the master songs.

invariable question of the beginner, it also devolves on the teacher to find 'How long will it be before I get a the way leading to the mastery of the song?" Naturally pupils go to the men more difficult ones, which again will or women who in the community in seldom be the same in any two cases. which they live are known to teach sing- Another unfavorable element for us to ing. The one claims to use the Italian combat, one that never threatened to dismethod, the other the French, the third turb the old master, is the pernicious the open-air one, and so forth ad naus- stiffening of the root of the tongue, so eam et ad infinitum.

was comparatively easy to teach the stu- lot anything but an easy one. dents who wanted to become singers, because they had to possess certain quali- tion; the reader requires no more proofs fications identical to each-otherwise to see that a cut-and-dried method is imthey were not accepted; they could be possible, if one wants to be successful led to success along practically the same On the contrary, it must be very elastic lines. Not so to-day. Each individual indeed to accomplish its end. To some differing from the other in his equip- the injunction that, as I said before, its ment, the teacher of to-day is required material should be used in a logical manto approach his task differently in each ner, may appear unnecessary. But, conindividual case. Many teachers make the sidering that many teachers start their mistake of trying to fit their students into pupils with songs, others going still their method, instead of adapting their further, by using operatic airs as the method to the individual necessity.

Moulding the Student's Voice

of singing often being far from ideal, the dent was given "Lieti Signor", and kept teacher of to-day has first to mould the on it for an entire year. No doubt others student's voice into as near perfection as can tell of similar experiences.

In the days of old, when music was possible. This condition requires him to

And as, finally, the student has to learn How else can one explain the almost to vocalize on each wowel equally well,

prevalent among the English speaking One must not understand a method to races, causing the guttural, often the be a cut and dried formula to be ap- throaty tone quality of the modern singplied to everybody alike. Rather is it a er's voice, and always hindering the deal collection of material, subject to varia- free and easy production of it. To tions caused by the exigencies of each cleanse the voice from these its barnacles individual case, to be used in a logical depends on the degree of intelligence and sequence. For the old Italian master it inventiveness of the teacher, making his

I need not dwell on any other condimedium by which to develop their students' voices) it is certainly worth special notice. I know of at least one case The qualification of the modern student where, right from the beginning, the stu-

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Italy and London. The young singer, however, did not despair; and embarking on a road of unremitting and laborious study, it was said of her when she reappeared before the public that in each succeeding year her voice appeared more equal and her style more finished and re-fined. Before she died (1865) she was considered one of the greatest singers.

"Wo man singt, da lass' dich nieder; bose Menschen haben keine Lieder" ("Go where people sing; bad men have no songs"). Singing is the bond which prevents the family ties from loosening. one case out of many, Giuditta Pasta's Where the mother and the children sing (born 1798) voice was heavy and strong, and perchance the father too, there will but unequal and hard to manage. In 1815 be no divorce, there the growing youth

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Also transpose to higher keys.

Ex. 10. Octave passages to be sung

forte, with full breath pressure, throat

Ex. 9 Up the scale then down.

Also transpose to higher keys.

well open.

Ex. 10 Up to high C.

Slow

Ten Exercises in Framing the Boy Voice

By W. J. Lancaster

Ex. 1. Train the voice naturally, beginning with medium range, A in second space, and a few notes upward and downward. Long notes to ah and all the vowels, including aw as in "awe" and "Lord." The boys should be directed to sing with light breath pressure and with light floating tone, any tendency to harshness must be at once arrested, as well as the least sign of bad intonation. Ex. 8. Scales at various rates of speed.

Ex. 2. Single notes with vowel sounds varied and joined, oo, oh, ah, i, ee. Attention should be drawn to the requisite alteration in the shaping of the tongue, and the consequent necessity for due con-

trol of that member. Ex. 3. Slow exercise, light medium quality, even volume.



Ex. 4 Transposed into various

Ex.5 Voice to be then on high notes. Transposed as No.4

Constantly vary the yowels, drawing attention to influence of tongue on changes

N.B.-Before each practice boys should be reminded to prepare the breath properly (placing their hands over the sidribs) with lateral and upward expansion (without raising the shoulders), and they should be shown how to keep the chest up whilst singing, by use of the diaphragm, instructing them also at times to relax freely all the parts employed in breathing.

With regard to head tone, there must be a certain amount of head resonance in all good singing, chest or otherwise, but the cultivation of head tone with all other elements of resonance eliminated, although capable of yielding some beautiful effects, is unnatural, and renders the middle and lower notes feeble and wanting in character.-From the London MUSICAL

Needed-A Disinterested Vocal Advisor

By Alice Whitman

take the case of a teacher who is especially

We are all human, and despite a highly the pupil. The teacher is perhaps weak We are an numan, and despite a made developed ethical sense we all find it different hunger and impatient with long ficult not to be influenced where the materials of the developed experience of the developed propries. He accepts the pupil and the developed propries are all the developed propries. ter of personal gain is concerned. Let us first degree.

How much better it would have been well trained and experienced but actually if there had been some authority who did well trained and experience as a pupil in need of money. He receives a pupil not teach, to whom the pupil could have who has a passable voice. If he tells the pupil that the voice is mediocre and that tion and then been advised what course pupil that the voice is measure and the chances of success are very slim, as indeed he should do, he will probably lose sulting specialists,—why not in music?



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Give the Boy a Chance By Margaret Wheeler Ross

especially with the father, whether or not entertainer, he gets in a lot of playing work every day. It is a good equalizer the boy shall study music. Nearly every without realizing he is doing it. Boys for their mental and physical developmother is willing and even anxious that generally have a steady, firm, touch, and ment. her boy shall know something of the re- are always in demand to play for a chance fining art of music, but only too often waltz or two-step when "the crowd" gets she must submit to the will of her husband, and deny the boy the privilege of be of service.

The Hackneyed Objections

music lessons.

tune, or sing a song, who were millionaires, I never could convince him that

art in the transaction.

The mistake most parents make in the

matter of music lessons for the boy is in waiting too long. After a boy is well up in the grades his school duties are

It is always a much mooted question, himself so popular, and so helpful as an pelled to sit down to some quiet, routine A further argument in favor of music

An hour a day will keep any young person in practice through the high-school days, if the foundation work has been well done, in the years of lower grade And whence come these objections work. Start the boy early, under the from his lordship? They are invariably best teacher-not the cheapest-in the of the same complexion—the work is too community, let him practice twenty ness. Frequently self-consciousness is the effeminate; or the boy must learn some- minutes a day for a year, increase the thing practical from which he can make a practice period each year, and by the time musical growth is wisely directed, step hing practical from which he can make a problem is fourteen he will take care of him by step, the gradual drawing out of that

Making Use of Spare Time

to make money, and this, in spite of the Teach him to utilize the odd moments and club life; when he enters college he fact that he himself was a member of a just before school in the morning, or at has a big asset towards making friends family of five brothers, not one of whom noon, at this sort of work. A few and increasing his popularity; when he could play a tune, or sing a song, and all minutes a day in early life accomplishes has reached manhood he is equipped of them poor men, who had experienced equal opportunities with the millionaire able to expect that he are period. It is only reason listener is alone worth the hours spent in able to expect that the average boy wolds. I have met other opposing fathers who prefer baseball to practicing, and it will l have met other opposing fathers who be up to the mother or guardian to see that he puts in these few moments daily and young men who played in questionable places for a living, or the isolated of hearing your boy play, you must pay for any other instrument that he may specimens of "tramp musicians" to be the 'price in unflagging attention to his wish to take up later. After a year of found everywhere. Such debaters always practice hour. No teacher can do it for two, if there are sisters in the family forgot the horde of frequenters of these you. We have no reason for blaming the or more than one boy, choose other inundesirable places who are not musical, teacher when our boys do not practice, struments and start a little family orand that number is always the greater. It seems to be the natural thing to do, chestra. Ensemble playing is the most In such argument I offered the point that but it is wrong. Of course some teachers certain way to gain musical freedom and the man who can play or sing for a meal make the work more interesting an accuracy. It is also thus call return or a drink is just that much better of others, and you are fortunate if you set. It is also the most delightful than the one who begs or "burn" it outright, even though he lowers his divine average boy is too restless to enjoy prac- sweet sounds" is generally more appreci ticing. In most cases a little force is ated than in the solo, and since "variety needed, but, as in all instances, where the is the spice of life" combinations of inquestion of discipline is involved, it pays struments are most happily welcomed. in the end. And this suggests another phase of this interesting question.

The Good of Musical Discipline

pressing, his interest in other things—
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athletics, and the like—is greater, and the like—is athletics, and the like—is greater, and it are ways of civilizing them, and one of people do not hesitate at paying four is much more difficult to get his cooperative best is to teach them music." This hundred dollars for a piano for the tion in music study. Again, he has not discipline is just what the average boy daughter, but they will linger long over the patience to play the "baby things" needs. The study of music develops con- ten dollars for a violin, or 'cello for the which all beginners must suffer. If he centration, patience, and habits of regu- boy. Again I assert, don't neglect the boy starts at seven or eight years of age, larity. It is good for a boy to have some- musically. Adopt a systematic plan and and keeps at it, by twelve or thirteen he thing to do at a given time every day, put him to work, even if it means, for is playing well, and in most cases he will It steadies him. Most boys are over-wild you, some self-denial and much hard pursue study of his own will. He finds and restless, and they should be com- work.

study for the boys is its power in awaken-

ing intelligence. Often the boy who is nominally dull, will find great menta stimulus in music study, especially if the teacher is wisely chosen, and the existing condition demonstrated upon. The selfreliance cultivated by playing for others is the first step towards self-forgetfulcause of seeming dullness in a boy, If less occupation. etc. One father of my acquaintance always argued that he knew mm in his town who could not play a notice. You have given him something to make him feel like somebody, and the The ordinary boy of from ten to twelve transformation is agreeable to him, and the development of the individual musical years wastes the time and the especial he is bound to grow. As his years in talent had nothing to do with one's ability hours which he might spend in practicing, crease he finds himself useful in church

It is wise to start the boy in music at

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In his book Success in Music, Mr. Give him as good a chance as if he were

The World of Music

(Continued from page 839)

Three of his sons were in the setting material.

Figure 1 and 1 an

(Continued reme page by)

turies in the old country, It is therefore possible that many folk medodles have come, down to the present in Kentucky which may be represent in the continued of the properties of the properties of the properties of the properties and the properties an interesting one, and we hope that it may bring forth results similar to that it may bring forth results similar to which gave Mr. Percy Grainger such later which gave Mr. Percy Grainger such later than the properties of the properties of

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Organ Accompaniments to Hymn Tunes

From the fact of its undoubted supreme Hopkins, the late organist of the Temple of such a nature as will permit of its be dominant harmony. Here are two examacy over every other over of musical in- Church, London, remarks: "As such ing pedalled by the left foot alone. The ples, one of a tonic pedal below, the other strument, the organ, when introduced in- notes present no melodic movement, but organist whose right foot appears to be of a sustained tonic above the void to the music of ot. churches, cannot be only rhythmic progress, congregations glued to or otherwise attached to the parts:other than a factor of great artistic im- have on that account a tendency to wait swell pedal while his left foot performs portance. Indeed, it is not too much to to hear the step from a note to its itera- a fearful and wonderful staccato on the say that the devotional and artistic effect tion announced, before they proceed; so lowest octave of the pedal-board is rapidof much of our choral worship depends that if the repetition note be not clearly ly becoming a "rara avis" and should upon the installation of an adequate instrument and upon the skill and judgment apt to arise, and the strict time is lost."

opposition among the voices is soon be an extinct species. And while the strument and upon the skill and judgment apt to arise, and the strict time is lost."

organ touch should be firm and decisive, employed in its manipulation. An organist's first duty to himself and to his congregation must therefore be to treat his should be rendered thus:instrument in accordance with such methods as shall make that instrument a help and not a hindrance to the church service. Although frequently heard in the latter as a solo instrument, in which capacity it is much to be regretted that it is not treated with more attention and assigned a more important part, yet it is, and always will be, as an accompanying medium that the organ in the church will be most prominent and most frequently employed. Hence we take it that any hints notes which occur simultaneously in the tained by accompanying a verse or a we may be able to give in regard to alto and tenor parts are only tied in the passage of a hymn entirely upon the

lems which present themselves, owing to

the fact that hymn tunes are written to

Dealing first with the question of the

securing of a desirable legato, we observe

being vocal and not instrumental.

Here it should be noticed that in the second measure of the above the repetition organ accompaniments will be even more former part, this being quite sufficient manuals without the use of the pedals, useful than any rules we may be able to lay down in regard to solo playing, while of all the various branches of organ accompaniments, that to the hymn tune is size and musical capabilities of the choir ble, alto, and pedal bass being taken by the most frequently heard and the one by and congregation, a crisper style of per-the right hand and feet respectively upon the most requesting treats and the ability of the average organ-formance being necessary when the some softer combination on Swell or list is popularly estimated. Accordingly, voices exhibit a tendency to drag, a Choir. When it is desirable to give conit seemed to us that in discussing the question of hymn-tune accompaniments

As a general rule a decided break we should be serving the best interests should be made at an important stop or of the greatest possible number of our an emphatic repetition of words; e. g., the At first sight it would appear as if the opening measures of Dr. Dykes' Nicaea, organ accompaniment to a hymn tune

were a task involving little beyond ac- "Holy, Holy, Holy! Lord God Almighty." curate playing of the written notes. But "right here" it should be remembered These are best rendered thus:—



But in the case of less important verbal divisions, such as nouns in apposition, the be sung and not to be played, their idiom break should be less marked and is often better omitted, as, for instance, in such a

"Jesu, my Lord, my God, my All."

that in the simplest method of accompanying hymn tunes,-that in which the Owing to the tremendous variation in upper parts are divided between the hands the construction and tonal effects of difupon the manuals, and the bass played by ferent organs, to say nothing about the acoustical peculiarities of almost every public building, little can be said about the feet upon the pedals,-a perfect legato can only be obtained by tying together one or more repeated notes in the the registering of hymn tune accompaniinside parts. When repetitions occur in ments except to urge upon young organthe alto and tenor parts simultaneously, it is generally sufficient to tie them in one part only. On the other hand, repecases of flattening, the addition of a 4 ist ought to possess. titions in the melody or bass should, as a general rule, he distinctly iterated; in fact the regular percussion of the pedal obstruction and predictions and predictions and predictions and prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of piling on the swell reeds. The ju-words a direct or an inverted pedal. Such fall below the real bass and thus many than the prediction of the pr dered in a slightly staccato manner, predictions use of the swell pedal in passages

notes are nearly always the tonic or domthe harmonic effect of the music. Who dered in a slightly staccate manner, predictors use of the sween peaks in passages and a slightly staccate manner, predictors use of the manner, predict

In accordance with the foregoing, the opening measures of Dr. Dykes' Melita to support the voices, noisy accompaniments and violent contrasts should be ta-Special hymns often demand special

registering; but it is by no means a bad plan to secure or fix certain definite combinations of stops for passages expressing definite sentiments,e. g., Great Diapasons, coupled to Swell reeds, for passages denoting praise; Choir soft 8 and 4 foot stops, for passages denoting supplication; and so forth. No hymn tune accompanist should ever forget the relief which is ob-"to steady and connect the organ tone." or the variety secured by playing the ten-And it should also be understood that the or-when of a sufficiently melodious legato must vary in accordance with the character-upon the Great organ, the tresmoother style when the tempo is not in siderable prominence to the melody, recourse should be had to what is known as the "solo style;" i. e., playing the melody with the right hand on Great or Choir or some other prominent combination, the left hand taking the alto and tenor on the Swell or some softer registration, the bass being rendered by the pedals coupled parts a regular five-part harmony; e. g. to the softer manual.

As the hymn tune is written for voices and not for instruments, it frequently happens that the progression of the vocal parts leaves an interval between two or more of them which, when played upon the organ as written, produces a thin, feeble, and bald effect, particularly noticeable at the cadence. To obviate the defect, an additional part is temporarily introduced, the harmony for the timebeing consisting of five parts:-



Of course the insertions of these additional parts (as well as such doublings of existing parts as we shall hope to exists the necessity for the employment of a plain presently), require some slight sufficient number of 8 foot stops; and to knowledge of harmony, but not more, we remind our readers generally that, in venture to think, than the average organ-

foot register acts as a restorative of the Sometimes the added part can take the pitch, and is far preferable to that more form of a pedal or sustained note, either obstrusive and practically useless expedbelow or above the harmony, in other tave lower would cause it to frequent vents "dragging" more enecutary tunar which seem to car you a transfer of the staceato on the manuals. With refers so to be recommended, provided the bass with good effect when a phrase com-tave lower than written, the left has the staccato on the manuals. With refers so to be recommended purpose the manuals or is mences and concludes upon the monic or must play the word bass and tender of must play the word base and tender of must play the word



In some passages, consisting of simple tonic and dominant harmonies, a double sustained note, may be employed:-



The general rules governing the construction of pedals may easily be gathered from a perusal of Chapter XVIII of the writer's "Student's Harmony" (Theo. Presser Co.).

Occasionally a free part may be added above the treble, forming with the vocal



This device, of course, requires a considerable knowledge of harmony. It was a favorite one with that prince of English organ composers, Henry Smart (1813-1879). A study of the organ part is his "Choral Book" (Boosey and Col would be of great value to any who may be in doubt as to what additions and dogblings may be considered in good taste it organ accompaniments to hymn tunes. Another method of amplifying the or

dinary hymn-tune harmony is, instead o adding an additional part, to double part already existing. The most usua doublings are those of the treble or alto in the octave above, or the bass in the oc tave below. Occasionally the alto may be doubled in the octave below, but the ten or can be doubled only in the octan above; transposition of that part an oc

the manuals at the stated pitch. The process is simple enough, provided the vocal bass does not descend below tenor C,-C in the second space in the bass clef; but if this compass be exceeded, care must be taken that at the point where the doubling ceases and the return to the original pitch is made no awkward interval is made in the pedals or doubling, nor any forbidden progression, such as hidden fifths or octaves perpetrated between the lowest bass and the treble parts. We give two examples, the first showing how an inexperienced organist might be found

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and go. Several of the numbers are

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ny light opera. As the characters per

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doing it, and the second showing how it

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It should of course be understood that these doublings should be used only occasionally, especially when greater depth of tone is required, and very rarely upon an instrument possessing a correctly balanced pedal organ.

When a fine rich bass is required without having recourse to the pedals, a good effect may be obtained by adding one or more 16 foot stops to the ordinary or selected registration and (while transposing the tenor an octave higher where necessary so as to permit of its being played by the right hand) doubling the bass in octaves whenever the manual compass will permit, e. g.,



for young people, of the old Grecian myth as retold by Hawthorne. The rork is divided into three short acts, seventren musicai numbers in all. By This is somewhat in the style affected mitting the Instrumental numbers it by the old English organists of the eightmay be used as a cantata or one act eenth century, whose organs possessed, retta. The chornses are almost entirely in unison. The music is sprightly and tuneful throughout and easily at best, but an octave or so of nedal nines. but whose manuals extended a perfect arned. The costumes, properties and fifth or octave lower than the compass ceneries are such as may be easily prenow adopted. ired. One of the best works of its The doubling of the treble in the oc-

far as the compass of the modern organ s concerned, but the left hand would A ROSE DREAM then have to take the alto and tenor parts A Fairy Operetta for Young People as in the "solo style." This is a useful In Two Scenes
Words by GERTRUDE KNOX WILLIS method to employ when the voices show signs of flattening; but care should be ex-Music by MRS, R. R. FORMAN ercised in the selection of stops, so as to avoid any suggestion of shrillness. Mel-A delightful cutertainment for any odies containing wide skips are not so have been describing is in inverse prosroup of young folks, between the ages of eight and fourteen. The plot allows easy to treat in this way on account of the difficulty of playing the octaves le- of Shakesperean celebrations it is well to the participation of any number The story is a pretty and original fair; tale; and it is set to music that is ex gato. The treble should rarely if ever be remember that played in the octave above without being eedingly attractive. The necessary doubled. We give two examples, the second showing how not to do it :-



0,000 Provided the treble voices or congre

gation are sure of their part, there is no more effective doubling than that of the alto in the octave above, especially if the alto part be melodically interesting. This method was very frequently adopted by Handel in the orchestral accompaniments to some of his choruses, the first violins often doubling the alto in the octave above. Before commencing to carry out this doubling care should be taken to see that there are no consecutive perfect fourths between the treble and alto parts. as these, when inverted, would produce perfect consecutive fifths. Sometimes these fifths may be avoided by making the organ part above the melody consist of alternate doublings of the alto and tenor part with perhaps a few occasional free We give an example of each method



If the method outlined in Ex. 13 be attempted, care must be taken to see that no consecutive fourths exist between the tenor and any upper part during the course of the tenor doubling. Doublings of the treble and alto, especially of the latter, in the octave below are not so generally practicable or effective, as the "thickening" of the parts thereby produced may cause an inexperienced choir to flatten. We give one example:-



tave above would be simple enough, so Here there must be no consecutive fourths between the alto and tenor, and the alto must be never less than an oc-

tave higher than the bass. In conclusion we should like to remine our student readers that the foregoing examples often show what may rather than what should be done. The possible is not always the beautiful, and the effect of most of the methods of doubling we portion to their frequency. In this year

"Sweets grown common lose their dear delight"

We shall reserve special effects for special occasions, lest we surfeit rather than satisfy our long-suffering auditors. and lest, in the words of William Hazlitt concerning a speech made by the eldest brother of the Duke of Wellington, we "seem to utter volumes in every word, and yet say nothing; launching a commonplace with all the fury of a thunder-

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The Location of the Organ

By Dr. Orlando A. Mansfield

tions applicable to the location of an nothing unreasonable about these condiorgan under ordinary circumstances or in tions may be inferred by applying them any church of ordinary construction, I or their opposites to public preaching or should feel disposed to say that the best speaking. For what preacher or orator position would be on the north or south would care to address his audience from side of the church, i. e., on the left or a west gallery, with his back to his hearright hand side of the congregation, preferers, to half of whom, at least, he would erably the former, never in a west gallery behind the congregation, seldom directly in front, and not as a rule in a And if no self-respecting preacher or recess, unless such be of great height and public speaker would address an audience depth and specially constructed acoustical- under such unfavorable circumstances, no ly. Further, the instrument should be congregation should be permitted to inbuilt on a wooden floor, and at a suf- jure the musical portion of its services, ficient height; its keyboards should be and to insult those responsible for the above the level of the choir and congre- conduct of the same by placing the organ gation; it should have plenty of free in a position from which it is physically space round about it; it should be at a and artistically impossible for the organsufficient distance from the congregation, ist to perform his part in public worship but never between the congregation and with comfort or even with anything apthe choir; while its keyboards, or con- proaching musical effect. There is an op-

If asked to have some general condi- when such is present. And that there is be invisible; or to speak from a confined chamber or recess; or from below the level of the majority of his auditors? sole, should be so placed as to enable the portunity afforded us for the application organist to see, with or without the aid of the Golden Rule even in such a matter of a mirror, the whole of his choir, the as the position of an organ in our minister, and, if necessary, a conductor churches.

The Manless Choir By Dr. Roland Diggle

of quite a large church and the choir will be extremely satisfactory. consisted of some fifteen ladies and one of his fellows, was hopelessly poor. The result was altogether unmusical. Surely it would be better in such cases, (and hard to get, there must be many similar sults will be achieved by singing them choir, an anthem for "ladies only"

THE other day I attended the service sult from a congregational point of view

In most churches it is in the anthem man, a tenor. The ladies were quite that the choir shows up best, at the same good singers, but the man, owing no time in churches where the communion doubt to the fact that he felt he had to service and canticles are sung, a plentiful exert himself to make up for the absence supply of good two and three-part music is available. As to anthems, among the two-part ones, I might mention Smart's The Lord is my Shepherd, Richardson's Thy word is a lantern, Novello's Like in this day and age when men are so as the hart, Foster's The night is far hard to get, there must be many similar spent and many others. Amongst those cases) to have a choir of ladies, or boys of three parts are Field's God shall wipe only. Of course with boys a good alto away all tears, West's Praise the Lord is rare, and it would be difficult to do O my soul, Stainer's Ye shall dwell in more than two-part work, but with la- the land; there are many others but I dies, three, and even four part singing have given enough to put the choirmascan soon be managed with really excel- ter on the track of something suitable to lent results. Musically the service will the choir he has to work with. Even he improved a thousand-fold. In re- when there is a sufficient number of gard to the hymns, I believe the best re- gentlemen to maintain a well balanced in unison, this will necessitate some of in a while will be appreciated by the them being transposed lower, but the re- congregation.

The Strange Origin of Handel's Oratorios

lished as immortal masterpieces that one his theatre. sometimes forgets their haphazard origin. "These differed from the operas in their

Music in which he says:

Such great works as Handel's Messiah trying the experiment of setting sacred or Israel in Egypt are so firmly estab- dramas for performance on the stage of

This is well set forth by Sir Hubert more serious and solid character, the ab-Parry in his Evolution of the Art of sence of action, and the introduction of grand choral movements. But he began "Handel had all through been a practhis experiment purely as a business mantical public man, constantly in touch with ager, and did not attempt to write comthe public, and constantly watching their plete new works, but merely patched tolikes and dislikes, and catering for his gether choruses and other numbers out supporters accordingly. He began as a of earlier works, giving them new words subordinate violin player in Keiser's and adding some new movements to make Subordinace vining players and the whole pass muster, and calling the ties soon caused him to be promoted to the position of accompanist on the harp- success of the experiment encouraged him sichord; which was excellent training for to proceed to compose or patch together an opera composer and taught him the more works of the same kind; and a ins and outs of that branch of public at-strange illustration of his attitude towards tainment. This short preliminary was oratorio at first is afforded by the fact soon succeeded by brilliant successes as that the grandest and most impressive of soon succeeded by share and these in turn his works is actually a piece of patched to his long and brilliant career as an work; for Israel in Egypt contains a most soon and brilliant career as an work; for Israel in Egypt contains a most soon and the soon are soon as the soon are soon are soon as the s opera composer in England, which lasted surprising number of old movements some twenty-six years. Then, finally, the which may have been early compositions accident of having an opera house on his of his own, and also a very large quanhands in Lent, on days when opera per- tity of material which was unquestionably formances were not allowed led to his by other composers"

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A Happy Christmas in the Studio

A Yuletide Dialogue for Little Music Students

TIME: Christmas Eve, 1916. PLACE: Studio, Christmas tree stands on the study table with gifts for pupils. Fire burns in grate, the lights are turned That you, Mischievous Fairy? Well, this package with the piano key.) CHARACTERS: Old Rickety Stool, Dear is Rickety Stool talking. Can't you come Darling Piano. The Honorable Music Cabinet. Poor Broken Backed Music

Book and The Mischievous Fairy. Part I

OLD RICKETY STOOL: (With a terrible squeak.) Hi! I say, I'm all wobbly in my for her here. joints trying to hold up Sadie Kate and it's our Christmas too! Terrible. (Holds his ears.)

THE HONORABLE MUSIC CABINET: (Raising a finger.) Hush! Our patient music teacher may hear you.

OLD RICKETY STOOL: (Sticking out his tongue.) Oh, I say Mr. Honorable gentleman, you are a brainy fellow all right but you are not going to boss me tonight, for once in my life I'm not going to be sat upon, not even by you! (Turns his back.)

THE HONORABLE MUSIC CABINET: (Smiling sadly.) I know why he is so upset. Mary Emily kicked the varnish off his legs this morning when teacher made her count out loud. (Rickety Stool tries to hide his legs under the rug.)

DEAR DARLING PIANO: That's nothing; Ruth Ann kicks my pedal sticks when she counts and Roxanne kicks them when she doesn't count, so there you are, I get kicked for no reason at all.

RICKETY STOOL: (Rubbing his legs.) Well never mind to-night I am going to enjoy myself. (Rocks off toward the table and sticks his fingers into the Christ-

mas packages.)
THE HONORABLE MUSIC CABINET: (Sedately.) Now be careful, they are not yours, Old Rickety Stool. Don't touch! Hands off!

RICKETY STOOL: (Defiantly.)) I will touch if I choose! THE HONORABLE MUSIC CABINET:

(Shaking his head sadly.) What has come over the spirit of our meek Old

DEAR DARLING PIANO: I imagine that Rickety Stool feels much as I do. THE HONORABLE MUSIC CABINET: And

DEAR DARLING PIANO: Oh just tired of being dutiful. * (Moves toward the table.) say, Old Rickety Stool, wouldn't this be a fine time to send a note to the dozen or more little darlings that kick off our varnish. See, we might stick them into these packages. (Tries to open a package and fails.)

POOR BROKEN BACKED MUSIC BOOK: I would like to send something stronger than a note; look at me, Imogene tore a pound of paper out of me only last week. (Cries)

OLD RICKETY STOOL: (Slapping her on the back.) Come now, you are too big to cry, and this is not a crying time of year. Look at the bright grate fire and this shiny Christmas tree and these interesting little packages which I can not open. (Tries to untie a package and

POOR BROKEN BACKED MUSIC BOOK: Let's call up The Mischievous Fairy; she will help us.

Please give me 0000. (Holds the fire The Mischievous Fairy: (Goes to the

over this evening? (Hangs up the easily.) Oh, the precious dears, let us tongs.) Yes, she says she will come. THE HONORABLE MUSIC CABINET:

(Goes to the grate and peers up the chimney with one eye shut.) I will wait

Part II

through the keyhole and laughs shrilly.) their feelings are spared far too much count. Trust me to return it to you with What do you wish of me? Be quick I at lesson time. Some of the most sucam a busy person! (She winks one eye cessful masters scold, so why shouldn't and then the other.)

THE HONORABLE MUSIC CABINET: (Turns quickly.) Up to your tricks as Let's be dignified at any rate. usual! (Fromme at her)

man, The Honorable Music Cabinet, this will be the first to write? fair lady, Dear Darling Piano, this unfortunate person, Poor Broken Backed sign the notes? Music Book, and my humble self wish to

than in any other country.

pronounce them easily.

koff) 1844-1008.

When you grow up and come to know

more about the music of Russia, you will

find that the great Russian composers

have almost all used bell effects when

they write for the orchestra. Here are

the names of some great Russian com-

Rubinstein (roo-bin-stine) 1829-1894.

Tchaikovski (chv-kof-ski) 1840-1803.

Rimsky-Korsakov (rim-skee-kor-sa-

Moussorgsky (Muh-sorg-skee) 1839-

RICKETY STOOL: (Goes to the grate and the Christmas packages. But see (Takes Poor Broken Backed Music Book calls up the chimney.) Hello central! up a package.) We cannot untie them. (Meekly.) And legal! DEAR DARLING PLANO: (Writing. tongs to his ear and waits patiently,) table.) I can do it easily. (Opens the Dear Sadie Kate:-I am loving you this

> THE HONORABLE MUSIC CABINET: (Unyear to come. If you wish to give me a Christmas gift, do this: Close the lid at spare their feelings on Christmas Eve! night so the draughts will not strike OLD RICKETY STOOL: Oh nonsense! across my delicate keyboard. Do not Hold your tongue! You don't know pound my sensitive strings. As you show half of the things that go in this studio your love for me so will I love you. If anyway! You are shut and locked most you pound, I screech; if you caress, I of the time. (Disdainfully.) "Precious

THE MISCHIEVOUS FAIRY: (Enters DEAR DARLING PIANO: To my notion we!

THE HONORABLE MUSIC CABINET: THE MISCHIEVOUS FAIRY: (Winking next, Old Rickety Stool. OLD RICKETY STOOL: This portly gentle- one eye and then the other.) Come! who

DEAR DARLING PIANO: Do we have to and a half dear darlings that have ruined

my opinion, pupils with swinging feet are incapable of concentration. The most needed Christmas present for me is quiet feet that stay on the floor. By your feet I judge you.

Christmas day and all the days of the

sing. For every tiny moment you put

THE MISCHIEVOUS FAIRY: (Sealing the

note slips it into a package.) You are

OLD RICKETY STOOL: (Takes a red pen-

cil from his pocket.) Now for the dozer

my leas! Dear dears - Here I am at this

Christmas Eve standing on three legs in

their unvarnished bareness. I can not tell

you how utterly embarassed I feel. In

With loving love, your

Dear Darling Piano.

into your practice. I am keeping strict ac-

great and splendid interest added.

Respectfully yours, Old Rickety Stool THE MISCHIEVOUS FAIRY: (Handing a pencil to Poor Broken Backed Music Book.) Well said, my friend, though to me feet that twine themselves about your legs are even worse.

POOR BROKEN BACKED MUSIC BOOK (Writing.) Dear Boys and Girls:- 1 love music better than anything in the world. I have carried the message of beautiful music up and down the ages until it has come to you on this fine white music paper with these clearly printed black notes. My pages have been read and re-read many times in order that all should be perfect before it comes to your eyes. Come, be my friend. Give me this gift to-night, a little regard for my appearance, a little love for my message and we will keep friends always.

Devotedly yours Poor Broken Backed Music Book,

THE MISCHIEVOUS FAIRY: (Handing the pencil to The Honorable Music Cab-Russia is the land of bells. Of course tinkling and big bells booming almost all inet.) Dear me! How serious you are all of the great churches in Europe have the way through. It is given each winter My dear sir, you have not written.

bells; but there are more bells in Russia in New York. Perhaps you will hear it THE HONORABLE MUSIC CABINET: (Writing slowly and with dignity.) Cher-The largest bell in the world is the ished friends:-It would be a sensible Kremlin in Moscow, Russia. It was and practical thing, if you were to look made in 1733. In 1737 there was a great over some of the music on my shelves. fire in Moscow and during this fire the What one does for himself and by himbell was cracked as seen in the picture, self is sometimes more valuable than The Kremlin was not raised from the what others do for him. Reading by one's pit in which it was made until nearly self is a good and profitable exercise, and posers. With a little practice you can one hundred years were past. The reading music alone should become as bell is over twenty feet in height, easy as reading books from the library. over 22 feet in diameter and weighs 193 The boy or girl who takes music at the tons—as much as one hundred average lesson and at no other time gets little automobiles. It is made of copper, tin out of it. This Christmas Eve I desire and sulphur. The London Musical Times to extend to you the honor of meeting from which we have received much of Bach, Beethoven, Chopin, Schumann, and 1881. this information estimates that it would all the great tone poets, through their The last-named composer has written cost \$200,000.00 to reproduce at this time. works which I have here upon my an opera in which one hears little bells The Russians call it the Czar of bells. shelves. Your Christmas present to me,



A Bell as Big as a House

(Children's Department continued on page 002.)

sometime.

Department for Violinists Edited by ROBERT BRAINE

of the tailpiece. By this method the ten-

the string is much less liable to break.

The great tension required to draw the

strings. For this reason the extra wrap

tailpiece or the pegs, as is the custom

with so many novices, for in the first

sary, and in the second place, if a string

breaks, it takes quite a while to cut the

Putting New Strings on the Violin

THERE is a right and a wrong way to care is used. For this reason a nail

do everything in this world, and string- clipper (which can be procured at any a single knot, care being taken to make from the peg, besides being a waste of ing the violin is no exception to the rule. drug store for a dime) should be used, the knot close to the end of the string, string. The piano student has the advantage of and should be carried in the case for this so that it will not touch the belly of the the violin student as regards looking purpose. The fastenings having been cut, after his instrument, for he calls in the professional tuner and repairer when it must be handled with the greatest care the E string, a single knot is made at is necessary to replace a broken string, to make the string box. When propound the instrument, or make repairs, when a piece of wire is bent it is weak-downward through the string and the kent passed they cross in the string box. When propound the instrument, or make repairs, when a piece of wire is bent it is weak-downward through the string box from a derly strung the strings box about have the contract of the string and the kent passed they cross in the string box. When propound the contract of the string and the string box and evil strung the string box. When propound the string box and they cross in the string box. When propound the string box and the string box. When propound the string box and the st himself, and it is remarkable how many same is true of a violin string. even advanced students, to say nothing of beginners, do not know how to string lengths should not be used as a whole, ners of the string hole is lessened, and their violins correctly and keep them in and the surplus part wrapped around the

or while being put on the violin. A viogreat length of time they dry out and injured in handling. lose their tone. A small flat jar of glass G strings always come in single lengths, or aluminum, with a screw top, large and it is much better to get those which place it takes much longer to adjust a enough to contain a small supply of come in long pasteboard boxes, straight, string in this way, while quite unneces-

with cakes of rosin, and other articles. with a pocket knife or scissors, there is bending, or injuring the wire wrapping adapter of nicking the string, unless great wh... pulling the string through the loop.

causes difficulty in tuning and in remorbidity parallely advanced pupil who can string causes difficulty in tuning and in remorbidity in tuning and in remorbidity.

Strings which come in two or more sion of the string against the sharp corscroll of the violin, but a single length should be cut from the string, and the balance coiled neatly and put back in it to break more frequently than the other It is probable, that in the case of inex- the string jar. If the extra length or perienced violinists, fully half the strings two of the string is wrapped around the they buy are spoiled before they are used, scroll, as is the frequent practice with street players and country fiddlers, the to prevent breaking. lin string is like a watch spring, it must portion of the string so wrapped is be handled with the greatest care, almost sure to be bent at one or many being passed through the hole in the peg, Strings before they are put on the violin points, and made quite useless for good and the end being brought under the should be kept in an air-tight jar, since playing. Tested strings come in single string once; this locks the string at the if they are exposed to the air for any lengths, and are much less liable to be peg. Strings should never be tied to the

strings, can be procured for a small sum. and not coiled, for in coiling this string This jar can be kept in the small com- is almost sure to be bent or the wire partment in the end of the violin case, and will keep the strings fresh and in consequently spoiling it. The G string is piece and pegs. Strings adjusted propgood condition. Keeping the strings in more liable to injury when bent than the this way forms a marked contrast to the other strings, since it is wrapped with at the tailpiece when they break, and the practice of so many indents, who stuff wire. The wire becomes loosened at the balance of the string can be unwrapped. If their strings into the end of the case, in point where it is bent, thus causing the from the peg in a second or two. When the notches in the nut are extremely paper wrappers, or even have the strings string to buzz. G strings usually have a new string has to be adjusted quickly, lying around in a tangled mass, mixed up loops at the end of the string, instead of it is very important that there shall not be single knots, so that they can be adjusted the slightest delay in getting the broken to cut the strings. When a string is to be put on, great with a slip knot at the end. It is much portions of the old string off the violin care must be taken in cutting the little better to use a single knot in putting on in the briefest possible time. strings of silk or catgut, with which the this string, since if adjusted by means coils of string are tied. If this is done of the loop, it is almost impossible to avoid is to put on too long lengths allowing the fact that it is rare to find even a com-

Strings Must Not Cross

Another frequent mistake in stringing the violin is to put on the strings so that



When improperly strung the appear-

Incorrect X Incorrect

should wind on the pegs at the right hand side of the string box and the G and D strings at the left. If the strings cross they will always have a tendency to pull the pegs out in tuning, while if they erly, as described above, usually fly off lie in straight line the opposite will be

If the edges of the string holes and if sharp and knife-like, they can be smoothed with a small file, and will not be so apt

Violin teachers should instruct their pupils in putting on strings; and that this Another mistake beginners often make truction is necessary is proved by the

Testing Violins Before Purchase

ist should try the instrument under all decides to buy the violin. sorts of conditions. He should play it himself and hear it played by another violinist in rooms of various size, carpeted and uncarpeted, and in large and small halls. A violin which rings out loud and brilliant in the store or office of the violin dealer, may be all but dumb if played in a room with a thick carnet violin has a brilliant tone in an empty or carpet on the floor. An arrangement should always be made with the dealer to take out the violin on approval for several days, so that it can be tested. If the nurchaser has no friend who is a good violinist, it will pay him to engage a professional violinist for a couple of hours to go with him to various halls in all sorts of halls. An instrument

Carrying Power of the Violin

and heavy plush draperies. Almost any hall. Others do not seem especially loud when heard close at hand, but carry disuncarpeted room, but that violin must be tinctly to every corner of the largest of excellent quality which keeps its bril- auditorium. In this, a violin of good carliance in a large room crammed with rying power might be compared to a rifle furniture and draperies, with a heavy rug of the highest quality, which will send a bullet very much farther than a crude. cheanly constructed weapon

Besides listening to the violin when played by others, the prospective player should of course play the instrument himself under all sorts of conditions and

Use of the Springing Row

fects of which the violin is capable are desired. These various forms of bowing. those produced by the bouncing of the which depend on the rebounding of the bow or vibration of the stick, producing bow, are known by different names, ac-The carrying power of violins is very those crisp, piquant, staccato effects cording to the form of bowing used, such different. Some seem to have immense which can be produced in no other man- as springing bow, saltato, thrown stacvolume to the player or to one listening ner. These bowings may be divided into cato, spiccato, sautillé, etc. a few feet distant, but sound very feeble two general classes, those in which only These bowings are difficult to produce when heard from the back of a large one note to a bow is produced and those in a high state of perfection, and to in which the bow is thrown down on the quire much practice. The proper manner string and pulled or pushed (down or up of execution is almost impossible to debow) bouncing as it is drawn, and thus scribe in words, and about the only way producing two or more notes in one bow, they can be learned is from the living just as a flat stone will rebound on the example of a good teacher. Many violin surface of the water, if thrown flat-ways teachers and students write to THE ETURE on the surface of a pond. The French to know how to practice these bowings and Belgian schools of violin playing and what exercises to use for them make frequent use of these bowings and There is not a great number of good their exponents excel in producing them studies for developing these bowings with brilliancy and grace. In some of The standard violin études have very fee his compositions Paganini produced an such studies. The best studies I know entire scale in one bow, by throwing the for the purpose are the Seveik, Forth bow on the string on the first note of Variations Faciles, Op. 3 These studies hours to go with him to various haus hours to go with him to various haus to large and rooms to play the instrument, while should be chosen, if possible, which in the scale, and depending on the rebounds are used a great deal by teachers in and rooms to play the instrument, while the purchaser listens from different posis spires and appeals irresistibly to the of the how to make the other notes, as Europe, but are not so well-known if the purchaser listens from different pose spaces and appearance of the purchaser listens from different poses. Spaces are appearance of the purchaser listens from different poses are consistent of the purchaser listens from different poses. Spaces are appearance of the purchaser listens from different poses are consistent poses. This device the United States; in fact I have not consistent poses are consistent poses. tions in the hall or room. In this way purchase, to the contact I have mentioned the contact I have men

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ous. The variations are melodious, and work.

heard of them. The studies are scien- the work can be obtained either with or tific bowing exercises, arranged in the without a piano part. The explanations form of variations, forty in number, but and text are in five languages, Russian, with many additional bowings marked, so English, German, French and Italian. that there are over 100 bowing exercises The variations are very grateful, and in all in the work. Every form of bow- pupils like to practice them, which is ing based on the principle of the re- something which can be said of few bowbound is given, the portion of the bow to ing exercises. I would earnestly advise be used is carefully marked, and the en- violin teachers generally, and correspondtire work contains the scientific details ents who have written for information on for which the works of Sevcik are fam- bowings in this style, to make use of this

Good Intonation in Violin Playing and How to Acquire It

It is of the first importance that the knows exactly how a passage should violinist play in tune. There can be no sound before he attempts to play it will good violin playing if the performer plays soon be able to execute it in correct inoff the pitch in the least degree. The late tonation. An immense amount of useless Joseph Joachim, who was considered by a and harmful practice is done by pupils of large part of the musical world to be the small talent, or undeveloped musical hearworld's greatest violinist, used to compare impure intonation to a disagreeable odor, in speaking of it to his pupils. On the other hand, purfect intonation possesses the greatest charm, and even the most musically ignorant audience is captivated by its beauty, although the listeners may not be aware of the reason why they enjoy it so much.

may be divided to three classes; first, hear mentally exactly how it would sound those of the hignest talent, who naturally as a whole without hearing it actually and instinctively play in perfect tune; performed by an orchestra. The almost second, those who only achieve good intonation by much study and instruction; third, those who seem to be "tone deaf" with comparatively small practice is beand whose musical comprehension is so cause they know mentally exactly how a dull that they seem utterly incapable of composition should sound. What the violearning to play in tune, notwithstanding linist hears correctly mentally, he will the most strenuous exertions of the soon learn to execute with his fingers teacher and much practice on their own and bow.

The first class of students take care of themselves and are a joy to the teacher; the second class have only to be taught how to practice the proper exercises in the proper way to achieve success; the immense assistance in developing correct third class should be advised to give up intonation. Scale study should commence the study of the violin, and, if not content to give up the study of music altogether, then to study some instrument like the piano or organ, the intonation of which does not depend on the performer.

THE ETUDE frequently receives letters from violin students, requesting advice in learning to play in tune. The following is a case in point. A young man writes: years, and I am troubled by imperfect intonation. Sometimes, to be exact, nearly every time I slide from the first to the actually playing. third position, I find by playing octaves play in the third position I am out of tune also. I am taking lessons from an excellent teacher, and he tells me I do not listen when I play. If you can recommend any remedy for the correction of this very bad fault, I will be very grateful indeed." Violin students play out of tune for two reasons, either because their musical hearing has not been sufficiently educated and developed so that they hear the correct pitch of the notes mentally, or because they have not yet acquired sufficient technic to place their fingers on the exact places on the fingerboard which will produce notes of the correct pitch. Violinists with perfect musical hearing, able to sing in perfect tune, often play out of tune on the violin, because they have not yet acquired the mechanical ability to play on the correct pitch. The teacher should make use of every means which will help his pupil to acquire correct intonation. A number of these are enumerated below.

Sight Singing and Musical Thinking

developing violinist, for the student who (Ex. 1). If he is playing the second

ing, because they do not know how the passages they are practicing should sound. The great composer Schumann advised young musicians to study compositions mentally, away from an instrument, and said that the highest in the way of musical talent that could be imagined would be where a musician was able to take a As regards intenation, violin students complicated score, for full orchestra, and incredible amount of progress which violinists of great talent are able to make

Daily Practice of Scales

Daily practice of the scales, major and minor (in both the melodic and harmonic forms) and the chromatic scale, is an from the very beginning, from scales in one octave for the beginner, to two and three octaves for the advanced student. The student should be taught where the half steps and whole steps come in each scale, and should be able to name the interval between any two given notes in any scale in any given key. The begin-I have been studying the violin for four ner should be taught, while he is playing a scale or scale passage, to think how far the next note will be above the note he is

Arpeggl in All Keys

Arpeggi, in all keys, should be constantly studied in both the major and minor modes, at first in the first position and finally in all positions, as the student develops technic. This form of study is invaluable in teaching the student to play in tune. Arpeggi, built on the chords of the tonic, dominant, sub-dominant, diminished seventh, and other principal chords in every key, develop the musical hearing in a remarkable degree,

Testing by Comparison with Open Strings

The fixed tones of the violin-the open strings G, D, A, E-give the student many opportunities of testing the tone he is playing to see if it is at correct pitch, and advantage of them should be frequently taken. This habit of testing is especially valuable when learning to play in the positions. For instance, if the student is playing the note D on the A string in the third position, he should try A course of study in sight singing will the tone with the open D to see if it prove of the greatest assistance to the makes a correct, smooth octave with it

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finger on the D string, in the third posifinger on the D string, in the third posi-tion, he can see if he is in tune by testing it with the open A (Ex. 2). If he is very large number for himself, as the producing the note E with the first finger open tones of the violin give an opporon the A string, in the fourth position, it tunity of testing four of the tones of the can be tested with the open E string natural scale, G, D, A, E, wherever they



This testing process is a great help in the very high positions. In the sixth position the second finger on the G string can be tested with the open G (Ex. 4), or in the seventh position the note A played with the second on G can be tested with the open A (Ex. 5).

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Answers to Violin Questions

H. D. H .-- Your idea of adapting the Aug. Glass. It is probably a German course to the pupil is a very good one. factory fiddle of no great value. I could No good violin teacher uses absolutely the not guess at the value without seeing i same teaching material, in exactly the same order, for building up the technic Latin, and when translated would read of a pupil. If the two gifted pupils you "Made in the year 1736, at Cremona, by speak of have thoroughly mastered the Antonious Stradivarius." If your violing works you mention, including the three is genuine, it would be worth a large sum, books of Kayser, Op. 20 and the Mazas but there is not one chance in 500,000 Keep the mouth sweet and Special Exercises, Op. 36, they ought to that it is a real Stradivarius. Fraudulent be ready for Kreutzer. However, you and misleading labels are so common in the throat free from inwill find it necessary to skip about in violins that they have little significance Kreutzer, using the easier exercises first, in judging the value of an instrument It is also well, after the pupil has mas
B. C.—By "Jacobus Estrainer," you tered these easier studies, to lay Kreut- probably mean the great violin maker eer aside for a while, and take works "Jacobus Stainer." If this violin was ike the Brilliant Studies of Mazas, the genuine it would be worth a large sum Dont Studies Op. 37, Herman Violin but there is an immense number if imi-School Book 2, etc. When the pupil's tation Stainers on the market. It is quite technic has been brought up to a point impossible for me to give you advice con-where the more difficult Kreutzer cerning violins which I have never seen Studies can be attacked, they can be taken Probably both the violins are imitations. up. 2-You would derive much benefit that is, have not been made by the makas a teacher from studying the work ers whose names they bear. You make How to Study Kreutzer, by Winn. 3— the common mistake of supposing that The list of works you send as used in the label sets forth truly who made the your teaching is excellent. 4.-A pupil violins. Either or both of the instrushould certainly study exercises in double ments may be quite worthless, or they stopping after three years' study. 5- may both be excellent instruments. You The system of fingering the scales, as will have to hunt up some one in your given in Schradieck's Scales is admirable. city who is competent to judge violins. lack of experience in applying this finger- violins he has never seen, by the name on ing to violin compositions. This you can the labels. get only by studying many well-edited standard études and compositions for the edge of violins often imagine that violins violin, noting carefully how the finger- which have carved heads of birds, men ing is applied. 6-For yourself you ought or animals, and backs inlaid with fancy to learn and play from memory the scales wood, mother-of-pearl, etc., are the most as given in the Schradieck Scales, or as valuable. This is a mistake, as it is usumany of them as you have time to mas- ally a sign of an inferior grade. Really scales, and learn one every day. You just as they were made by the great maswould find it an advantage also to get ters of Cremona the first book of the School of Violin J. G.—Get the Technics, by Sevčik, which deals with the nics, Book I, by Sevčik, for the class of fundamental principles of violin playing. finger exercises you describe. These Also study as many of the standard exercises are of the greatest possible works on violin playing as you can, and value in developing the left hand. above all study with a good teacher, even if you have to make weekly trips to of the composition, = 132 (quarter note

> linists are studying all the time. signifies that it is a copy of an Antonious ing time thus expressed, the metronome Stradivarius, made in Cremona in 1737.
> The text of the label is in German, and
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> The text of the label is in German and the label is in German and the text of the label is in German and the label is states that the violin was made by Fried. should possess a metronome.

H. M. J.—The label you send is in

doubt your difficulty comes from and ask his opinion. No one can judge

S. T. U .- People who have little knowl-Commence on the three-octave valuable violins are usually severely plain

J. G .- Get the School of Violin Tech-

F. G .- The note and figures at the head another city to do it (being a violin teacher, you might not wish to take lessons in violance over the control of the control sons in your own town). No one is the minute. If the figure had been 60 the ever too old to learn. Our greatest vio- speed would be exactly as the clock tide one quarter note to each second, and 60 J. B. K.—The inscription in your violin quarter notes to the minute. In calculat

1916's Four Best Sellers

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By Geo. L. Spaulding Price 50 cents The great dearth of Duets easy enough for children to play, partly explains the great popularity of this charming book nother reason is in the reputation of the composer who is known to write so successfully for children. In You and I, both parts are extremely simple. The verses the child spirit, and add zest and interes to the music, while singable little melodie are found in both the primo and secondo Also published in separate numbers Holiday Cash Price, postpaid, 30 cents

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THEO. PRESSER CO. 1712 Chestnut St. Philadelphia, Pa Please mention THE ETUDE when addressing

The Composer (Continued from page 840.)

heart still burned when she recollected that conversation in the wooden house; how a flerely isposed section, card as little she had hees spied upon and misrepresented; and the singular things Lothnar had said to her. Yet her wrath was all for the woman, for the servant—out at all for the

side the multi-angular Hegemann.

The cold was piercing, under a steel-gray sky. The sorry animal that drew the fly The cold was piering, under a stele-gray. The cold was piering and a stele-gray billing of the musical condensation of the cold of the col usually silent. After an encouraging smile Outside the well-defined circle of their into Sarolta, he tucked his heard inside his spiration, great artists are apt to take life upstanding fur collar, and became shorbed as it comes, much as children take it. in thought.

turned her gase away from the contempla-tion of the two vingase to that of the abilit-ment of the contemplation the banks were delicately silvered. Friedhelm roused himself as at last his little wooden house came into view, and looked eagerly for some signal from the sealed for consecutive reflection. It was only after-

Two Ideals "The wife must be in the kitchen" he

"The wife must be in the kitchen," he said, and there was pride mixed with his air of disappointment. It was evident, Sarolia thought, that this perpetual cooking was to him the ideal work of womanbood. She wondered vaguely how he regarded hereafter and the same of the scif-only, of course, as a little girl still, or she would not be sitting back. But when she had blossomed into the great singer she meant to be, snrely she would be treated as being apart. She remembered how operaa being apart. She remembered how opera-tic stars were regarded in London, the court that, was paid to them by the highest in the land. . . One day people would press forward as she passed, get themselves presented to her as if she were royalty, strew her path with dowers, not from silly sentimentality like Johnny, but as a testi-niony to genius. No one would expect her to make coffee of toss wafers, much less to sitting with her back to the horses as

be sitting with her hack to the horses as if she were a servant.

The wall of the Schloss park leaped up on one side of them, and in a very few minutes the old horse was drawn up sprawi-ing before the high, closed gates. A surju-looking doorkeeper pered at them through the bars; but at sight of Redhardt he satuted; and, grounding on its administra-tion of the sature of the satured of the drop-like the states of the satured of the satured of the satured; and, grounding on its administra-tion of the sature of the satured of the satured of the satured of the sature of the satured of the satured of the satured of the sature of the satured of t

A slight shiver came over Sarolta, as the dark sombreness of the park closed in ahout them. Unlike the surrounding country, the trees here were nearly all oak and beech; a trees here were nearly all oak and beecn; a rank vegetation had been allowed to riot unchecked. A good deal of brown follage still clung to the trees, and the untouched leaf-mould of years spread thick underneath. They emerged, however, presently into a wide space, which must have heen devoted

wide space, which must have hear devoted to the pleasure-grounds, but which was now a mere stretch of overgrown grass-land, with only here a choked-up fountain and there a lichen-covered balustrade to testify to past

only here a clocked-up founds in and there a lichen-covered balustrade to testify to paragraphicors.

Only here a clocked-up founds in and there a lichen-covered balustrade to testify to paragraphicors.

Only here a clocked-up founds in and there a lichen-covered balustrade to testify to paragraphicors.

Only here a clocked-up founds in an expression of German harous tests, and the appearance of German harous tests, and the favorite odd. with its curvetted irrowver, the control of the control of

woman, for the servant—not at all for the fellow would namy have been acknowledged to be been a controlled to the servant—and into the for check, and found that she was expected to take the back seat as a matter of course. I have the servant of the people ruled as no twenty-servant Reinhardt, wrapped to the ears in a huge over the whole province. Frankbeim had fur cost, had already -settled himself be never known such an automat—any, Frankheim's own legitimate sovereign though

Frau Hegemann, on her side, was certainly Seated on her narrow perch, Sarolta not given to philosophic musings, still less turned her gaze away from the contemplator or formantic. As for Sarolta—confused into not the two visages to that of the shift- pressions struggled in her brain; and

decay, open to sky and wind; but the sense ward, in long hours afterward, that she pondered, and knew the poetic singularity

They were introduced by a good-naturedlooking, flat-visaged, square-shouldered serv-ant, who grinned jovially at Reinhardt; and, pointing over his shoulder toward a door on the right, thus addressed him :

"The Master is above, Herr Friedhelm. He would speak to the Frau Tante first. But it is heated in there." He again jerked his thumb, and then beckoned the angula lady stairward.
Will you come in, fräulein?" said Rein

hardt, and opened the door indicated. His own countenance expanded at the gush of warm air that rushed out upon them. Samita came in slowly.

The small, round room was furnished in elvet that had once heen crimson, but was now faded to a color resembling the lees of red wine. There were hangings seme round the walls, festooned with gold braid and trimmings so tarnished as to be almost black. Through the grimy high square windows, only a dim green light fil-tered in through the overgrowing shrubbery outside.

"What did the man mean." she asked abruptly, "hy his Frau Tante?"

A moment the tenor was puzzled. "Frau Tante? How?" "Frau Hegemann!" she exclaimed, Impatiently.

patiently.

"So. Aha! Mark is a wag. The good lady is no real aunt to the doctor. Only—" he dropped his voice, "only the aunt of his poor wife, you know."

"How!" cried Sarolta in her turn. She could not explain it to herself, but the word was like a hlow, "His wife? Whose wife?"
"Did you not know? Is it possible, fräu-

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The Teachers' Round Table

Conducted by N. J. COREY This department is designed to help the toucher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Another Boy

Another Boy

"I have a boy of fifteen who plays fourth
grade muste well. He boyes the real muste and
he has had no technical exercises except the major
scale and a fittle of Coren," to work the major
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This boy, unlike the other one, seems to have an abundance of natural aptitude. He should, however, have a broad training in the various pianistic technical formulae, which seem to have been neglected. Scales and arneggios in all their forms should be taken up gradually, the Mastering of the Scales and Arpeggios forming a good compendium for this. Take up the Czerny-Liebling, using the second book. Take several of the études and have them learned slowly and cleanly, until a supple finger action shows ease of action and clearness. Then go back over them and work them up, and you will find the muddy characteristics will be worked out. As he progresses, Heller's studies should be used,selections from opus 46, 45 and 16, interspersing in an interesting way. Appropriate pieces, both classical and modern, should be given constantly.

Boys and Music

"I have a boy pupil who has studied with use tage; nor because of unusual musical shifty are age; nor because of unusual musical shifty, at the cause he is studious. He and I are congrain and his parents are fully authorid with his work, wantion was over and it was time for plano lessons, he strongly objected, and showed no have a studied to be an expectation of the control of t

The boy music pupil is in the majority of cases a special problem. Boy nature needs activity, and lots of it. Unless he has a marked aptitude for any art or special study, it is very difficult to secure his attention or application to work. School he accepts by habit as a sort of necessary medicine, but the moment the doors close behind him for the day it is "Hurrah for the ball ground!" To ask a boy to go in the house and practice when he sees the other boys running pell-mell for the afternoon games is almost preposterous, from his standpoint at least. Having been confined in the school-room for the greater part of the day, he feels like the colt that has been in the barn for a number of hours, and now has but one feeling, to give full play to his physical nature. It is not only natural, but good for the boy. It is for this reason that modern educational methods are wrong. The general scheme of education for any given boy should be adapted to his special case; and if it is desired that he study music its practice should be included in the regular hours provided for schooling, and not as something extra. Children get little out of some of their studies, aside from the mental training. As a mental discipline, music is equal to any study. Therefore, when a boy desires music study, it should be substituted for one other study, not added to the whole. Sometimes this matter will be understood and adjusted; at present the music teacher has to work around it. When the boy mentioned in the foregoing letter was told it was time to resume music study, if he had realized that it was to be apportioned with his regular study hours he would have probably welcomed the idea with pleasure, instead of looking upon it as a terrible burden.

What is needed in a music teacher are brains, and hence it makes no difference whether the instructor be a man or woman, so long as the necessary mental qualifications are present. Some of our finest teachers are women, and some of our finest teachers are men. This statement could equally well be turned about with the word poorest in place of finest.

Ability as a teacher is not a question of sex. As to whether the boy you mention would do better to change to a man teacher, it would be impossible to answer at long range, knowing the temperament or ability of neither you nor the boy. It is often hard to determine whether a youth of fourteen will develop musical inclination, or not, later. At that age boys' natural tastes are entirely foreign to anything that threatens to limit their hours of freedom. If kept at it, however, they sometimes later turn out to be bril-

liant performers, and even enter the profession and prove an ornament to it. As to whether or not the boy may be devoid of musical talent must be determined by someone in close contact with his efforts and their results, like yourself.

It would be an altogether useless thing for any teacher to specialize in certain ages. A teacher needs contact with various ages, both for his own broadening and also for comparative experience as a teacher. A teacher would become very narrow who only taught pupils of one age. If a teacher is successful with be ginners, he or she should be equally fortunate with them whether they were ten or twenty years of age.

Note Reading

"I have a pupil who has great difficulty in reading the notes in simple exercises, especially in the left hand. Have given her both clefs, and have explained them as fully as possible, yet she cannot play the notes right."—E. A.

This is a case in which over much explaining is of very little value. Indeed a large part of what are termed explanations with the little ones are wasted. Small pupils need very little talking, but a great deal of opportunity to do things themselves. They do not understand the explanations in the first place, and forget them almost immediately. Demonstrations generally presuppose some standard of comparison, and children have none. Knowledge is a matter of acquisition with them, and little steps should be presented very gradually. Do not explain the staff any more to your pupil, but give exercises for practice. Read the answer to the question in this issue in regard to the staff. Your pupil needs practical work of this sort, and teachers who are most successful with their little ones are those most inventive in figuring simple tasks for their students to work on. The value of the kindergarten systems is in this sort of work, for in them pupils learn primary theoretical matters before they attempt much at the keyboard. In this stage of progress you might try one half of the lesson in practice of this sort and the other half in finger work. Young teachers are very apt to rely too much on explanations, and too little on the practical application of simple tasks. A pupil's progress often depends upon how thoroughly these little preliminaries have been practiced Excellent and suggestive books for young teachers, providing them with many ideas to put in practice, are First Months in Pianoforte Instruction, by Palme and Musical Ideas for Beginners by Marion Ralston. Sutor's Note Speller is of great value.

A Baby

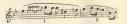
"Is it wise to teach a haby of six on two lessons a week?--L. H.

It would be much better if such tiny pupils could have a lesson every day. Such small children ought not to be expected to practice by themselves. Somebody should always sit by them when they try to learn their lessons. If a teacher could do this so as to constantly guide the pupil aright, it would be much better have known two or three cases in which people of high musical intelligence, and means, have engaged a teacher of the highest order to give the lessons, and one of his young teacher-pupils secured to sit with the child at every practice time,

Etude Betterment Contest

The Etude Betterment Contest closed upon Oct. 31 but some time must elapse before the name of the winner can be announced as the number and character of the replies demand time for their consideration.

Punctuation "Will you please tell me why there is not one continuous phrase that was been do two in the follower of the first that the follower is the first that the follower is the first that the f



For the same reason that you have punctuation points in your writing, instead of running all the sentences together without break. Musical ideas should be just as intelligently phrased as the written or printed word. Much playing is uninteresting because no attention is paid to the punctuation. To run one slur mark over the two ideas you mention would be just the same as if you omitted a comma from its proper place in your writing. Phrasing marks are very carelessly placed in many editions, particularly the older ones. Modern editions, however, are paying careful attention to these details, and many of them make a strong point of their careful phrasing. In your example the first slur should end with the E natural, as a new idea begins in the next measure. The break should not be made very decided, however, for it is more the effect of a

Reed Organ to Piano

"I have seen that the term of the control of the co

You do not mention how much time daily will be spent in practice, hut on a two hour basis it will be a good plan to give one half hour each to technic etudes, pieces, and review and memorizing. During the second grade Cooke's Mastering the Scales and Arpeggios may be started. Very little should be used, however, for to complete the work in it means to have become an advanced pianist lust the preliminance in the second grade, and students should be kept at any given exercise for weeks. If any finger exercises are needed other than those you find in the Standard Course, you can select from your Plaidy and dictate exercises like the following. Show them that three sets of fingering are possible, and that the lower finger rising one key each repetition carries the figure up the keyboard, and that at a given point you reverse and

The Standard Graded Course will make a fine background for you to work from. Excellent Piece Albums are The Little Artist, Standard Student's Classic Album, First Parlor Pieces, First Recital Abum, First Sonatinas, First Pieces in the Classics, Mathews' Standard Compositions in seven volumes covering the various grades. Your publisher will gladly send you graded list of studies and pieces which will help you in making a fine course

Long Reaches

"I often find a note in a piece that is berond the reach of my hand. What shall I do, try to strike the note as though It were a part of an arpeggio, or let It go?"—E, II. T.

In all intervals beyond the capacity of your hands to stretch, a light, quick leap will be necessary. Every pianist, whether virtuoso or young student, frequently has to encounter such a distribution of the chords Later in your study you will find entire etudes writed with the purpose of aiding players to overcome the

1 Annimme Publisher's Notes Christmas Buying Opportunities for All Music Lovers

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It is always a pleasing task at this time of the year to present our annual holiday offer of musical presents, which are at specially reduced rates. This year we have a number of novelties to present. Every year there has been a steady increase of confidence on the part of our readers as it becomes generally known that our offers are real offers, and that very little if any disappointments occur from anything we offer on these pages. Only the very best at the most reasonable prices are here offered, and it is with considerable assurance gained from past experience, that we present this twenty-eighth annual offer. One of the important things is to send in your order carly, as the mails are usually slow during the last rush of Christmas time, and there the danger of those living away from Philadelphia not receiving their goods in time. It takes about five days to re-ceive goods from the Pacific Coast, and three days from Texas and the Mississippi Valley, so send your order in plenty of time

It is expected that cash accompany these offers. To our regular customers if a charge is made the postage is added, because most of the things offered on these pages are post free if cash is paid, but the postage is added if the offers are put on our books.

We wish you all a very happy and enjoyable Christmas holiday.

Christmas Music

Those who have not yet made final plans as regards music for Christmas Services, should write at once for an assortment of anthems or solos for the occasion. We have an exceptionally interesting line of bright, singable, tuneful ems adapted to the needs of choirs of all degrees of efficiency, and the most exacting choir master may easily supply his organization from the Presser catalog. On another page will be found a carefully selected list of what we consider our very best music of this character. All requests for Christmas music for examination are given immediate atten-

Christmas Cantatas

In addition to the standard favorites of this class that we always carry in stock and with which most directors are familiar, we have recently added several new works from the catalogs of other publishers and have issued some new ones of our own; among these we direct special attention to Chaffin's Holy Night, Stults' The King Cometh and Petrie's The Greatest Gift. These cantatas are within the reach of the average church choir, both as regards difficulty and length, and a few rehearsals should sufice to insure a smooth performance. Single copies may be had for examination und we urge all leaders to try these be-

Important Announcement

The music publishers of the U. S. have discussed for a number of years the advisability of reducing the size of the paper upon which sheet music is clavichord printed. No change to be made in the our new editor. size of the plate, simply a reducing of

the excessively wide margins.

We have decided in connection with one other large publisher to immediately he-

commendation. The music in this slightly educed size is much more easily handled, oth on the piano and by singers. The music will take less space on the piano. It will be much more easily turned; will not fall over, being much stiffer, thus retaining its upright position.

The economical advantages are very

The economical advantages are very great, a large amount of paper, not to mention the amount of printing press space, postage, shelf space, all of this and more being an actual saving; and just at the present time, with the increasing cost of everything, this advantage is doubly important. It means that the rise in the price of at least one thing will be delayed for a long time to come.

The use of a smaller size in collections

of sheet music, like the Presser Collec-tion and the other library editions, has always been received with favor. This change in size is the only one that has ever occurred with the exception of the introduction of the octavo size, many years ago, for church music.

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(Continued from page 802)

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his as foreigners all her life, and the sugar dies startie her. On the contrary, there as assessing about the bond of affection "In Gottes names!" said Lothnar irritably, state of group that, fellulcin. How can one state of group that, fellulcin. How can one state of group that, fellulcin. How can one state of the start of the state of the state of the state of the start of the start of the start of the distance of the start of the start of the start of the start of distance of the start of the start of the start of the start of distance of the start of the start of the start of the start of the distance of the start of the start of the start of the start of the distance of the start of the start of the start of the start of the distance of the start of the start of the start of the start of the distance of the start of the s

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Children's Department

(Continued from page 889)

I trust, will be your willingness to in-I am dear friends, your servant,

The Honorable Music Cabinet. THE MISCHIEVOUS FAIRY: (Listening at the keyhole.) Quick! I hear them coming! (Locks all the packages with the Piano key and turns on the light.) Into your places at once. 'Tis the teacher and the dear darlings. I'm off! (Disappears OLD RICKETY STOOL: (Chuckling). Now

into the grate.) DEAR DARLING Plano: (Arranging hertelf in the corner.) Let us act as though holly wreaths. They circle about the tanothing had happened.

OLD RICKETY STOOL: (Running on three legs and seating himself before the Lord.") fiano.) Now for the duet!

POOR BROKEN BACKED MUSIC BOOK: (Wiping her eyes.) They have lost the primo part. See, there is only the secondo

THE HONORABLE MUSIC CABINET: Never mind, my dear. We will all have to take a secondo part to-night. Remember, whatever happens let us be dignified!

(Miss Keith and her pupils enter with ble, singing "All Praise to Thee, Eternal

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Make your Questions short and to the

estions regarding particular pieces, momic markings, etc., not likely to be terest to the greater number of ETUDE rs, will not be considered. Q. Hose is it possible to have a staccato note for the First F in the treble in the following example when the pedal is held donen at the same time! Does not the pedal prolony the sound and destroy the staccato?



A. The staccato mark indicated, when it is accompanied by the pedal, is really a kind of accent. By playing it very shortly and sharply you get a quite different effect than that which you have when you sustain the note, even though the pedal is down.

O. What composers went insanct-M. H. A. Robert Schumann. Smetana, Hugo Voif, Edward MacDowell.

Q. I am having difficulty with thirds in pieces, although I can play scales in double thirds fairly well. Is there some special book that will help me? A. Try Philipp's book on double notes in the "Gradus ad Parnassum."

Q. What is the meaning of the word A. It is the French word for Luilaby.

Q. How can I secure a copyright on a

A. Write to the Register of Copyrights Library of Congress, Washington, D. C. and Tull information will be sent to you. The cost is only one dollar, In sending music cost is only one dollar, In sending music reputable publishers it is unnecessary to take precautions in this direction. The publisher pefects to secure his own copyright.

Q. Was Brinely Richards an American? q. nos brincely Runarus an American?
A. No, he was English. Born 1817 at Carmarthen. Died. London, 1885. He won the King's Scholarship at the Royal Academy of Music (1835). His most popular piece was "Warhlings at Eve."

Q. Does the word "bar" mean the sam

A. In England the terms are used syn-onymously. In America the term bar-line is restricted to the perpendicular line di-ylding the music into measures. O. What is an "introitf"

A. A short anthem sung just before the mass. In the Protestant Episcopal Church it is a short authem sung just before the administration of the communion.

Q. Is there a rule in pianoforte playing against putting the thumb on a black note?

A. No. The thumb frequently fails upon black notes. In the accepted fingering of scales the thumb never fails upon a black note, but in playing some appegios it is unavoidable. There is no absolute rule.

A. High C. The words "in alt" refer to notes from G above the trehle staff and up-wards, within range of the human voice. Q. Which is correct—repertoire or reper-

A. Both are correct. The first is the French form of the word, the latter the English.

Q. In six-eight time, should one count six to the measure or too? (that is with three sighth noise to each beat.)

It depends upon the piece and the less than the piece to count two beats to the measure. However, in teaching small pupils it is often simpler to count six.

neat aces the word mean!

A. Kam-pah-nel-lo, Accent on nel. It is
defined as a small bell. Bell towers in italy are often known by the same name,
Liszt has pictured this delightfully in bis
composition, Campanella (fem.)

O What is meant by contrary motion A. A term used in harmony to indicate that two voices or parts move in opposite direction.

A. This is a German word meaning after stroke, it usually refers to the auxiliary or added note that is introduced at the end of a trill to give it a finished effect.

Q. What does short octave refer to? A. In some old organs the lowest octave was often incomplete in one or two notes. This was therefore called the short octave,

A. Simply a string that is played with its full length vibrating. That is it is not stopped or pressed by the finger.

of the was "Warhings at Free."

6. Who was the most famous of the cocalled di Italiem masters of the color
A. Probably Propora could claim this
such celebrities are Farcenill, Cafazeitl. See
such celebrities are

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Supplement to The Etude, December, 1916. See important notice on page 846

A SHORT CRITICAL BIOGRAPHY OF

LUDWIG VAN BEETHOVEN

(lood'-vig fan bay'-toh-ven)

Early poverty, giant determination, unsparing attention to details, an all-comprehensive technic, and a mind strongly bent toward iconoclasm, were the factors which determined the life and work of the great German master Ludwig van Beethoven. Beethoven's ancestry was Belgian upon his father's side. His mother was a cook. When the child was born in Bonn, on the Rhine, December 16th, 1770, his father was a enor singer in the choir of the Elector. Beethoven's grandfather, who was a native of Maestricht, was known as a composer, director, and bass singer.

At the age of four, Beethoven's stern but drunken father began the child's education. Naturally the boy soon learned to hate the art of which he was to become an immortal master. At nine he was very competent on the violin, and at eleven he could play the Bach "Wohl-temperirets Clavier." Three local teachers then took him in hand—Pfeiffer, Van der Eeden and Neefe. At the age of fourteen, Beethoven was appointed assistant organist with a yearly salary of about \$63.00. Titled men and women as well as famous musicians of the day recognized his genius, and he went to Vienna where he studied with Hayden and with Albrechtsberger.

All of Beethoven's greater work was done in Vienna, where he soon attained great fame as a composer, pianist and director. His strong democratic tendencies and eccentricities were ignored by the nobility; he was idolized by the Viennese people.

Beethoven's life may be divided into three periods of progressive development. The first period ending in the early years of the last century, included many sonatas, two symphonies and three pianeforte senatas. The second period, terminating about 1815, would take in the great Eroica Symphony, chamber-

music works, the opera Fidelio, as well as concertos and sonatas. The third period was darkened by numerous troubles, the greatest of which was total deafness. Nevertheless Beethoven produced some of his greatest masterpieces in his closing years, including the choral symphony and the great Solerim Mass in D. His nine symphonies and his wonderful pianoforte sonatas have never yet been surpassed in the realm of music.

Beethoven died of dropsy March 26th, 1827. Twenty thousand men and women of all ranks of society from the highest to the lowest attended the master's funeral.

Beethoven has been called "the greatest instrumental composer of all time." His works comprise one hundred and thirty-eight opus numbers and about seventy unnumbered compositions. His nine symphonies, nine overtures, five pianoforte concertos and thirty-eight pianoforte sonatas are given in public more than any other works in the same classes. Beethoven wrote a large number of songs, but few of these are heard in public now. His opera Fidelio is given occasionally, while his great Mass in C and Mass in D as well as his oratorio, Mount of Olites, are heard less frequently.

Beethoven in his day was looked upon as an "original," because of his eccentricities. This was in his case in no sense a pose. He was so absorbed in his work that he would unconsciously do many absurd things. The sublimity of his thought and the masterly character of his treatment demanded such intense concentration that he would go about for days almost oblivious to his worldy needs. He was one of the first composers to ignore the dictates of aristocrary, compelling admiration for his station in the world, apart from the realm of music.